Educational Screen

Combined with

Visual Instruction News

FEBRUARY, 1933

VOLUME XII NUMBER 2

CONTENTS

Editorial 38

Unified Department of Visual Instruction. U. S. Burt 39

I Can't See Geometry. George A. Boyce 40

The Use of Foreign Talking Films in Language Instruction. Ira M. Freeman 42

The Educational Museum. Arnold W. Reitze 43

Government Activities in the Visual Field. Conducted by Margaret A. Klein 45

News and Notes. Conducted by Josephine Hoffman 46

Film Production Activities 50

Department of Visual Instruction Notes. Conducted by Ellsworth C. Dent 51

The Film Estimates 53

Among the Magazines and Books. Conducted by Marion F. Lanphier 54

The Church Field. Conducted by R. F. H. Johnson 56

School Department. Conducted by Dr. F. Dean McClusky 58

Among the Producers 62

Here They Are! A Trade Directory for the Visual Field 64

Contents of previous issues listed in Education Index.

THE EDUCATIONAL SCREEN, Inc.

DIRECTORATE AND STAFF

Herbert E. Slaught, Pres. — Dudley G. Hays
Frederick J. Lane, Treas. — Stanley R. Greene
Nelson L. Greene, Editor — Joseph J. Weber
Ellsworth C. Dent, Manager — R. F. H. Johnson
Evelyn J. Baker — Marion F. Lanphier
Josephine Hoffman — F. Dean McClusky
Otto M. Forkert — Stella Evelyn Myers

General and Editorial Offices, 64 East Lake St., Chicago, Illinois. Office of Publication, Morton, Illinois. Entered at the Post Office at Morton, Illinois, as Second Class Matter. Copyright, February, 1933, by the Educational Screen, Inc. Published every month except July and August.

$2.00 a Year (Canada, $2.75; Foreign, $3.00) Single Copies, 25 cts.

EDITORIAL

AT THE annual meeting of the Department of Superintendence of the National Education Association at Minneapolis this month there is to be no meeting of the Visual Instruction Department of the N. E. A., the one national organization in the visual field. This breaks a venerable precedent, unfortunately, but the decision to omit the usual session was doubtless sound and dictated by present conditions. The February meeting is to be combined with the session next June. This concentration of effort upon one meeting should result in a finer session than any previous. Further, it will be held in Chicago at the very gates of the Century of Progress Exposition. This fact can be highly important for the June session of the Department.

The Visual Meeting

The Century of Progress Exposition will be unquestionably a masterpiece of visual instruction at its best, a colossal example of what can be accomplished through the eyes for huge masses of people. The Exposition is to be distinctly new in spirit, purpose and method. Previous "fairs" have been largely vast collections of objects put on view, the visitors being left to themselves to see, or fail to see, connection or continuity between the objects shown. Previous expositions have been relatively static; the 1933 Exposition will be dynamic. Machines and processes will be shown in motion—not "this is the machine that does the work," but "here is the machine doing the work." As never before, exhibits are carefully and expertly planned to show developmental sequence, not isolated steps in achievement. Visible evolution will be the primary motif in countless displays, whether it be transportation from ox-cart to airplane, electricity from Franklin's kite to modern dynamos and household appliances, domestic economy from wigwam to modern home, or industrial economics from home-manufacture of all commodities to modern mass production.

Attendance at the combined visual meeting in June should break all records. A powerful added attraction should be the opportunity for studying at close range the visual presentation of such a variety of subjects on such a scale. The Department can turn the Exposition to great advantage for its visiting delegates by a systematic selection, made carefully in advance, of the finest examples of visual presentation therein contained. Chosen with particular reference to their suggestive value for school procedure, scheduled and routed so as to require minimum visiting time, personally managed by the Department appointee who has worked out the program, these "school journeys" during the convention week should be among the richest values ever given to its membership by a national visual instruction organization at its annual meeting.

Necessity or Conviction?

THE HEAD of a department in one of the largest High Schools in the Middle West dropped into our office the other day. He had not known there was any magazine in the field of visual instruction—and we do not care for the thought that there are many more thousands of teachers like him in the country—he had never heard of THE EDUCATIONAL SCREEN and came in to find out what it was all about. He looked over some back issues, expressed his delight, ordered two subscriptions, and we expressed ours. But the important thing was what he said next: "Of course we do not need the magazine to sell us on visual education. We are forced to use it all the time at ——— High School, or we should never get the work done with our over-crowded classes. But we do need it to know what all the rest of the schools are doing throughout the country, and so do the rest of the schools."

The phrase, "forced to use it," is thought-provoking. Necessity, even more than conviction, is likely to bring about universal use of sensory aids in teaching. Our record-breaking depression is making this necessity more acute than ever. Increase in population means inevitably larger classes in schools, for diminishing building funds mean that classroom capacity cannot keep pace. Decrease in tax revenues means fewer teachers to handle the larger classes, which means shrinkage in educational efficiency. The teaching technique of five hundred years—through language, the spoken and the written word—has long since learned to do its best. Its results were necessarily considered the norm of educational achievement under normal conditions. The growing economic complexity of the modern world is putting and will continue to put an overload on the old technique, and the results are certain to suffer. The way out, and the only way out now visible, is to expand the educational procedure to include the visual as well as the aural approach. Progressive schools have long since begun the expansion, but it is hardly more than a beginning of the expansion that is to come. It cannot wait for the conversion of teachers still indifferent to the visual idea. "Orders" will come from school authorities, and the teachers will have to get busy on a new and still more interesting job, namely, learning to use sensory aids in their classrooms. Visual instruction not merely ought to come. It must come.

Unified Department of Visual Instruction

Oregon State System of Higher Education

U. S. BURT

THE Department of Visual Instruction for the entire System of Higher Education is now operated from one office located on the campus of the Oregon State College at Corvallis.

All educational motion pictures, lantern slides, microscopic slides, film slides, charts, exhibits, projection equipment, rock and mineral ore collections, and similar material heretofore distributed by the Oregon State College and the University of Oregon may now be obtained from the single office at Corvallis.

U. S. Burt

A more complete service at less cost to the users as well as more economical to the taxpayers is possible through this combination plan whereby all the material representing the educational services of all the campuses under the direction of the Board of Higher Education is handled through the single office. While most of the material has been available without charge except for transportation and slight service fees, such fee charges and rentals have been further reduced.

A new 72 page printed visual aids catalogue listing all of this material is now available from the Corvallis office for use of churches, clubs, granges, lodges, schools and other individuals or organizations which make frequent use of the service offered from the Department of Visual Instruction. From the office at Corvallis there is now available 300 motion picture films, 951 sets of lantern slides, and many microscopic slides, charts and exhibits.

Subjects available included in these visual aids are agriculture, art and architecture, civics, college and university life, famous men, 4-H Club work, geography, health, history, holidays, home economics, juvenile subjects, literature, mathematics, nature study news films, "Our Gang" comedy, public safety, reading, religion, scenic, many branches of science, songs, George Washington, Yale history films of America.

The history of this department in so far as related to the College dates back to 1915 when a very limited attempt was made to furnish a service of lantern slides and charts. The new combined department was organized July 1 of last year by action of the Board of Higher Education in developing its program of unification. The combined department so far is operating with the same amount of help as was the office at Corvallis before and with a very much less budget financed about equally by both federal and general extension funds.

The office is located at 139 Agriculture Hall and consists of three rooms with a large storage room and a fire proof vault for storage of motion picture films. A limited number of projection machines is owned by the department which are loaned out on a rental basis. Mrs. Ruth Adams is secretary of the department with part time helpers as follows: Cassius Beardsley, sign and chart work, Howard Beard, film inspecting and repairing.

Types of services offered by the department include projection equipment recommendations and demonstrations, loan and rental of 35 mm. and 16 mm. motion pictures, film slides, glass slides, microscopic slides, suggestions and directions for making visual programs, charts, exhibits, and personal direction of all off-campus institutional exhibits.

In addition to the above services the department takes, edits, and directs the making of educational motion pictures, keeping in close contact with the various commercial motion picture news reel companies. During the past thirteen years we have directed and edited the making of 41 standard motion picture films for the College, all of which are listed in the new catalogue of visual aids. Some of the subjects of these films cover 4-H Club Work, 400 Hen Flock, Oregon News Reels, Angora Goats, Oregon Bankers Milking Contest, Liver Flukes in Sheep, Salmon Poisoning in Dogs, College Activities, Nursery School, and "Making an Oregon Farmer" for the State Vocational Education Department.

The contacts made with the news reel companies have developed a wide avenue for distribution of educational data from Oregon. During the past few years 88 news reel stories have been released by the following companies: Fox, Pathe, Paramount, International News, and Universal News, through cooperation with the department. These stories have been given not only state and national but in some cases international distribution.

The Rook bonfire which was taken a few years ago was the first time the crackling of fire was ever heard over the Fox sound motion picture news reel and the taking of one of the girls' swimming classes was the first reverse sound news picture by Pathe.

During the past report year closing November 30, 1932, the records show that the following use has been made of materials from the department: Motion picture films were used 1259 times at 476 meetings with

(Concluded on page 41)

I Can't See Geometry

GEORGE A. BOYCE

NO SUBJECT is more dependent upon visual aids than geometry. For every theorem and for every exercise one must have a diagram in a book, on the blackboard, or in one's mind. Yet probably no subject has shown less progress in creating improved visual techniques.

Is it any wonder that a stream of students still says, "I can't see geometry"?

To fire pupils' imaginations, to bring geometry closer to everyday things and to the youngsters' own level of interest, to improve their ability to generalize—in short, to get them geometry conscious—it is my conviction that much more animated materials are needed than can be found even in recent texts and problem books.

For example, although newer texts have a few photographs in them, the scenes are chiefly of church windows, bridges, and decorative patterns. These merely convey the idea that in some fashion geometry probably had something to do with design.

In place of such pictures, why not introduce more human interest by showing pupils actually using ancient, medieval, and modern measuring instruments? There is at least a score of surveying instruments of simple construction which are not only of historical interest but which also clearly illustrate common propositions of geometry as applied to the actual world. Figure 1 is merely a sample of what sort of thing can be done. Until texts publish such, I suggest that teachers have pupils make their own working models. Photograph them and save the pictures and models for other pupils to see.

(Courtesy of Western Reserve Academy, Hudson, Ohio)

Fig. 1. Experimenting with a stadia measurer of their own makes geometry real.

Another possibility for concrete visual material is the making of model scenes to illustrate text book problems. Strips of newspaper soaked in glue and water make excellent papier mache. Paint, colored crayons, bits of wood, glass, and weeds handled with imagination can be transformed into most interesting and beautiful diminutive scenes with strings laid out to represent the geometrical part of the problem. This may give some pupils their first actual picture of plane geometry applied to our three dimensional world. It is the best substitute I know of for out of door measurements when time and space are lacking. Figure 2 shows one of these models.

Still another hunch for better visual material is the step by step drawing. Textbook drawings for many practical problems represent too many steps. They are complicated and so difficult to dope out that even the ablest students are discouraged. Teachers can again help students to see better by a series of blackboard drawings or by having pupils prepare for future classroom use a similar series on large sheets of paper. If only the last stage is shown, slower pupils have real difficulties.

Another suggestion is to capitalize the cartooning skill of some of the pupils in illustrating animated problems. Material of this sort on the youngster level is most helpful in stimulating interest and a visual understanding of geometric applications. Sketches with simple pictorial backgrounds can go a long way in bringing geometry visibly close to everyday things provided there is not so much detail as to detract from the geometry involved.

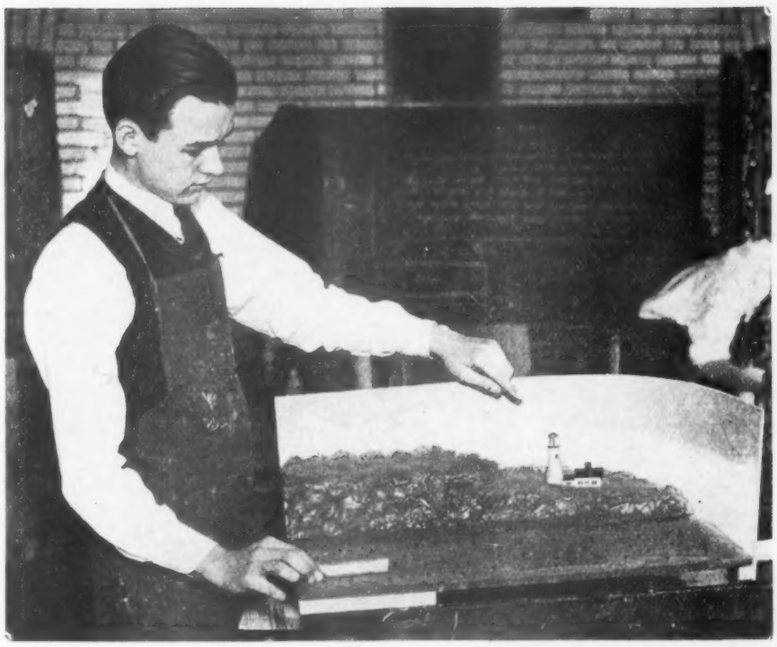
Many teachers have discovered that the use of colored chalk at the blackboard is of surprising help particularly to beginning students. The day ought not be far distant when publishers will use color to mark the salient features of geometric drawings.

In this connection, I hope that some day somebody will tackle the problem of creating movies for geometry classes. Most youngsters lack the opportunity of seeing surveyors, carpenters, astronomers, and other geometers actually using their geometric skills. Such stuff has

romance and possibilities for excellent movie material.

Finally, every geometry teacher should start building a methametics laboratory. Some of the suggested equipment would be shears, cardboard, glue, plumb bobs, magnetic compasses, a small bubble level, a carpenter's square, steel tape, blackboard protractors, wooden stakes, a drawing board, T-square, draughtsman's triangles, and a hundred or so feet of plumb line. Pupils can contribute much of this and a few dollars will purchase the rest. Without these things how can the class possibly be prepared to do some first-hand experimenting efficiently?

One more thing I have found helpful has been a rotating blackboard made by the pupils out of wallboard painted black. With it a geometric figure can be turned upside down and shown in all positions. Such a fundamental concept as that all triangles have *three* altitudes is not completely grasped by many students until very late in the course. I haven't found any device so effective as the rotating blackboard for this sort of thing.



(Courtesy of Western Reserve Academy, Hudson, Ohio)

Fig. 2. A model scene under construction to show how ships measure distance from shore.

These illustrations and very brief suggestions are selected from a collection of photographs, drawings, cartoons, and nearly five hundred mimeographed projects and problems based upon four years of experimental work in humanizing geometry and presenting more stimulating problem situations. It is hoped that they may be helpful hunches to other teachers in creating and using greatly needed visual aids in the teaching of geometry.

Unified Department of Visual Instruction

(Concluded from page 39)

film attendance of 200,102. There were 24 Oregon counties using motion pictures, 6 other states, with one shipment to Cuba.

The records show that lantern slide sets were used 1476 times at 1313 meetings with slide attendance of 71,667 in 29 Oregon counties and 7 other states.

There were 211 charts made by the department during the year and 4 off-campus exhibits were prepared and directed, including Oregon State Teachers Convention, Progress Exposition at Albany, Poultry Show at State Fair, Truth-in-Meats Exhibit at Pacific International Livestock Exposition, Portland, Oregon.

The film slide, a more recent type of visual aid, is rapidly becoming one of the most popular. The department has worked out plans whereby these film slides can be produced on the Oregon State College campus at a very low cost. During the past few years five filmstrips have been produced covering the following subjects: County Agent Work in Benton County, Artistry in Dress, Irrigation in the Willamette Valley, Thinning out, Pruning, Marketing and Production of Oregon Prunes.

It is hoped to develop plans now under way which will make it possible to bring television to the use of radio programs broadcast over KOAC through the use of the film slide. This plan known as the "Ohio Plan" when completed will result in great financial saving in transportation costs of speakers who heretofore have had to travel into the various counties, while by this method through the use of a radio set their lecture over the radio will be picked up at various meetings and illustrated by use of the film slide in a number of meetings given at the same time in a number of different counties.

An Opinion

A recent issue of *The Visual Talkie* gives the opinion of a leading educator on the value of talking motion pictures. Dr. Henry Johnson, professor of history at Columbia University, in an address before students of education at Teachers College, predicted that within ten years sound films would be as common in schools as libraries are now.

The Use of Foreign Talking Films in Language Instruction

IRA M. FREEMAN

A NUMBER of high schools, colleges and universities are now using regular theatrical foreign talking films as a supplementary part of their instruction in modern languages. With the universal adoption of the sound film, and the increasing availability of foreign product, language instructors and educators have begun to realize that such films provide a highly effective medium for the teaching of a foreign tongue.

Periodic attendance at foreign sound-film showings offers the intermediate and advanced language student advantages which cannot be supplied by any other form of classroom instruction. Perhaps the greatest advantage is that of giving the student an opportunity to hear native pronunciation of the language; he hears the tongue spoken by a number of characters, and can thus evaluate personal peculiarities of pronunciation and diction, enabling him to discover the true norm. It is often possible, too, to follow the lip movements of the players, and observe the method of producing the various sounds with the organs of speech.

But there is a wider aspect of the matter. Learning a new language implies more than merely acquiring facility with words,—it should mean the assimiliation of a new culture. The language of a country is inseparably connected with the customs and usages peculiar to that nation. The foreign film offers the student a language in its natural setting; he hears the language from the lips of players clothed in their national costumes, against a background of scenes characteristic of that country. No amount of classroom instruction can supplant these vivid impressions, which maintain the student's interest and demonstrate to him the practical, living qualities of the tongue he is endeavoring to master.

Experience has demonstrated that films for instructional showings should be chosen with exceptional care, and that certain qualities must be demanded if the film is to serve its purpose with maximum effectiveness. In the first place, only those pictures which involve considerable dialog can be used advantageously. The plot should, in the main, be "carried" by the dialog. In this connection it must be mentioned that secondary effects, —gestures, facial expressions, situations,—aid even those who are unable to grasp the speech portions in their entirety to supply the non-understood passages. The desire to follow the plot at all costs is a valuable incentive in this case, and is one of the advantages of regular theatrical films for the present purpose. For this reason, the entertainment value of a film is an important consideration.

It is hardly necessary to emphasize the fact that films involving a large amount of dialect, or other corruptions of the language, should not be considered. Their use will serve only to confuse the student. For example, German films replete with Bavarian dialect, or Italian pictures containing a large proportion of Neapolitan idiom should not be chosen. There is now sufficient product obtainable —in the more popular languages, at least—so that a fair selection of films measuring up to the proper standard is available without too much search.

The educational use of so-called "versions", i.e., pictures produced in a language other than that intended for the original script and cast, is to be discouraged. It is not unusual, for example, for German studios to make French, English, Italian and even Hungarian versions of some stories, after completing the German continuity; and this is often done with the original German cast. These films, the writer has found, are generally considered unsatisfactory, both by educators and by theatrical exhibitors, and their use for instructional purposes is certainly not recommended.

Relative to the type of story considered most suitable for language showings, it has been found that wholesome comedies and comedy-dramas are most in demand. Historical dramas, which thus serve a double instructional purpose, are also in general favor.

It is of prime importance that the film used be in perfect condition, and that the sound reproducing apparatus be of good quality and properly operated. Unless this is the case, a certain proportion of the spoken words, from their very nature unfamiliar to the student, will not be understood. Faultless sound and picture projection relieves the spectator of much distracting effort and nervous tension, and enables him to devote his entire attention to the assimilation of the material presented.

The actual plan to be adopted for conducting a language instruction series depends, of course, on such factors as the number enrolled, the facilities available, and so on. The following scheme has been found best adapted to the needs of most schools:

If the institution possesses sound projection equipment, the showings can be given in a lecture-hall or auditorium of the school. The students are

(*Concluded on page* 47)

The Educational Museum

(Continued from January)

ARNOLD W. REITZE

THE operation of an educational museum by some co-operating agency of the school is also a possibility. The two institutions in a city most likely to consider such a proposal are a library department, which is not an integral part of the school system, and a regular museum. There may be some difficulty in establishing a real educational museum in connection with an independent library or museum. This is especially so in the case of a library which would consider an educational museum as merely one phase of their work. In all fairness the project might be so considered, as the library has nothing particularly to gain. It would mean that the funds of the library must be divided and shared with the educational museum and this may mean that the museum would receive only such money as the library felt it could spare. Furthermore, a library is organized mainly for the purpose of circulating books and for reading at the library, which in many ways totally differs from the purpose of the educational museum. To add an educational museum to a library would require additional workers and also certain highly skilled artisans if it were to include the building of models and similar aids. In view of this it is doubtful whether a library department would care to assume the additional responsibility of an educational museum. There may also be some difficulty due to a lack of understanding as to the fundamental principles of an educational museum, by the two governing bodies, namely, the school authorities and the library authorities. It would be a case of divided authority, which is not particularly advantageous in a school system.

There are, however, a number of highly successful educational museums which have been established as an adjunct of a library department, such as at Erie, Pennsylvania, and Kalamazoo, Michigan. Where there is no possibility of a city establishing a separate department it is well worthwhile to co-operate with the library for the establishment of such a museum.

Another co-operating agency which may be induced to establish an educational museum is a regular museum in the city. An educational museum as part of a well organized museum offers many possibilities as difficulty as they have an abundance of extra material the co-operation between the museum and the school can be made mutually beneficial. A museum can usually establish an educational museum without much which can be readily set up in a special section. They also have the necessary skilled workers needed to effectively set up the material. With a museum it is usually a matter of the educational authorities seeking their co-operation and working with them by suggesting suitable material to be set up for exhibits. It may also be a matter of assisting in financing the educational museum section, which may be more advantageous for the city than to attempt to establish a separate department within the school system. The primary advantage of co-operating with a museum is the fact that they usually have the needed material as well as the working organization necessary to use such material to the best advantage.

It is also possible for the schools to use the full facilities of the museums in addition to the educational section. This may mean a considerable saving to the school system even though it contributes to the financing of the educational museum. There may be some difficulty in working out a satisfactory arrangement between the school and museum authorities, but as most museums are extremely willing to co-operate with the schools, in so far as possible, this difficulty should be easily overcome. On the whole, the museum seems to be in a much better position, than is a library, to co-operate with the schools in the establishment of an educational museum. The museum has much to gain through the continued good will of the children whom they may interest in the museum exhibits and it offers them a splendid opportunity of presenting the museum to the public through the school children. There are a number of outstanding museums in the country which have done extremely fine work in co-operation with the schools, such, as, the American Museum of Natural History of New York City, and the Commercial Museum of Philadelphia.

Regardless of the type of organization of an educational museum, be it a separate department of the school system or part of a cooperating agency, there are numerous functions which it can perform for the benefit of the schools. Some of these services are such as can be given by museums in general as well as by educational museums, although there are certain functions which are particularly suitable for an educational museum. Some of the more important functions of an educational museum will be briefly discussed. Some of the described activities of an educational museum may not necessarily fall to the educational museum under all types of organization nor will all of the functions be part of an educational museum in certain types of organizations. However, the functions which are described are those which are performed by certain outstanding museums throughout the United States. Such services usually fall into two divisions of intra-mural and extra-mural service, or service at the museum and outside of the museum.

An important phase of the work of an educational museum is the acquiring and preparation of models and exhibits of many types and forms. At the edu-

cational museum center there should be set up such exhibits as can not readily be transported to the schools but which can be shown to the best advantage at the center. These include scale and full size models of machines, habitat groups, and panoramas and dioramas of many kinds. Such exhibits as are set up at the center should be arranged, at all times, from the viewpoint of the child. The educational museum must also collect and make up such models as can be circulated to the schools for the direct use of the pupils. The distribution of such models and exhibition cases can perhaps best be handled by the department of visual aids delivery service, or in the case of a library, by the library delivery service.

The building of models and exhibits at all times requires careful work and only well built and assembled models or exhibits should be used. Whenever possible, models and exhibits should be built to full scale and carefuly executed as to color and form. They should represent as nearly as is possible the actual object or scene after which they are modeled. They should, also, be arranged in as naturalistic and realistic setting as it is possible to obtain, through the use of carefully reproduced panoramas or dioramas and through skillful use of artificial lighting effects. This is especially true in the case of habitat groups which is probably the most effective method of displaying animals, and birds. Through a well executed habitat group, it is possible to study not only the particular animal, but also the section of the country which it inhabits, the form and type of plant and smaller animal life related to the main group, the topography of the country, and many other valuable points. The use of full scale models for this type of work is highly desirable and should be used whenever convenient and economically possible.

When scale models smaller than full size are used, it is usually more important to ascertain that the general plan of the model is faithfully reproduced than it is to have all of the details included. This is particularly true in the case of models representative of historical or geographical scenes where extreme attention to detail may distract from the observation and understanding of the model as a whole and in its relationship to the scene it represents. This is especially the case of models which are to be used by young children whose power of concentration is not particularly high, and to whom much of the detail of a carefully constructed model would be lost. In such models the panorama and diorama as well as skilful use of artificial light can also be used to great advantage. In all scale models it is extremely important that the scale be clearly indicated and that the person viewing the model fully realizes that the scale is either smaller or larger than the actual object.

In preparing scale models, such as of insects or parts of the body, which may be larger than actual size, care must be exercised that all parts of the model are enlarged proportionally in order that there may be no misinterpretation of the model. In the matter of coloring, care also must be taken if the model is to serve its purpose effectively. If it is necessary or desirable to use other than natural color to emphasize certain parts of the models, such color should be clearly indicated.

The matter of lighting should be given very careful consideration as it is possible to greatly heighten the effect and to increase the interest and educational value of an exhibit through a skilful use of artificial light. Whenever possible such lights should be of the concealed type. With the proper lighting the illusion of depth, which is often highly important, can be greatly increased and a much more realistic exhibit can be achieved, than if the exhibit depends upon natural light. Furthermore, artificial light is much less injurious to most materials used in creating an exhibit and as artistically created exhibits are expensive, such consideration is of importance. Artificial lighting should also be considered for certain exhibits which are to be circulated to increase their interest and educational value.

On the whole, the criteria for setting up exhibits, particularly such large exhibits which are placed in the educational museum center, should be quality and faithful representation rather than cheapness and quantity production. A few carefully executed models and exhibits are of greater educational value than a large number which do not faithfully represent the subjects they are to show. Again, a poorly made model or exhibit may easily give a child a false impression of a subject, which it may be rather difficult to change. Every model and exhibit which the educational museum places on view at the center or which is sent out should be the best which it is possible for the museum to obtain, all factors entering into the matter being considered.

(Concluded in March)

Contributors to this Issue

GEORGE A. BOYCE, Instructor in Mathematics, Bronxville, Schools, Bronxville, N. Y.

U. S. BURT, Head Department of Visual Instruction, Oregon State System of Higher Education, State College, Corvallis, Ore.

IRA M. FREEMAN, Ph. D., Staff of Central Y. M. C. A. College, Chicago.

ELIAS KATZ, Graduate Student, School of Education, College of the City of New York, New York City.

MARGARET A. KLEIN, Children's Bureau, United States Department of Labor, Washington, D. C.

ARNOLD W. REITZE, Department of Visual Instruction, Jersey City, N. J.

MYRTLE SEXAUER, Frick Training School, Pittsburgh, Pa.

GOVERNMENT ACTIVITIES IN THE VISUAL FIELD

CONDUCTED BY MARGARET A. KLEIN

Industrial Exhibits

IF ONE should doubt the effectiveness of visual presentation of facts, I should suggest that he defer his final decision in the matter until he has had an opportunity to visit the exhibits in the Arts and Industry division of the Smithsonian Institution of Washington, placed there by the various industries and manufacturers.

For here can be seen in miniature complete layouts of basic industries with each step in the process of manufacture consecutively numbered and labelled so that the entire process can be easily followed. In fact, a short visit will enlighten the student on a number of industries in considerably less time than it would take him to make a single tour through an actual plant.

The models are beautifully made to scale and in complete detail with roads, railroads, docks, boats, buildings, pipe lines, workman, and many other details too numerous to mention. The size of the models is generally 12 feet square and many of them are in glass cases. The ground line of the models is usually about three feet from the floor of the museum so that the entire model is conveniently visible.

In two places the visitor to the museum will find complete sections of a mine reproduced. One of these models is a section of a coal mine while the other is a section of a copper mine. The models are so realistic that it is like visiting the mine itself.

A student in a geography class learns that gold is mined but after a visit to the museum he knows that there are several ways in which it is mined, according to a very interesting model showing the various processes. The first process is that known as the hydraulic process in which powerful jets of water are driven against the side of the hill thus washing down the earth and rock in which the gold dust and nuggets are found. This dislodged earth is washed down to a pool where it is held until a panning operation removes the gold.

At the opposite side of the model we find a replica of placer mining by hand panning of the waters of a small stream. The panning operation is simply scooping up a pan of sand with water from the bottom of the stream, the sand being gently washed back and forth in the pan until the lighter earth is flushed away leaving the shining gold dust in the bottom of the pan. The gold being heavier than the earth will always stay at the bottom of the pan.

In the center of the model will be seen a river with a dredge handling the gold bearing earth in a wholesale quantity. This is the method used today in California for these dredges make profits from very low grade sands. On the top of the hill to the left one can see the process of deep mining where the quartz rock is blasted out, broken up in a crushing mill and passed through a cyanide process to recover the gold.

At another place in the museum you will find a small model of a deep mining operation in gold bearing sands in Alaska. A shaft is constructed and the sand is dug out and hoisted to the surface where it is stored above ground during the winter months and it is not panned until summer when water is available.

Another interesting mining exhibit is that of the copper mining, the gift of the Utah Copper Company, Bingham, Utah. It shows a mountain which is three miles around the base and one-quarter of a mile high. A placard with the model informs us that it is the greatest ore producer measured by tonnage of any mine in the world. Another placard states that in 1917 when the model was prepared the mine had been in operation for ten years and had produced a total amount of copper sufficient to make a telegraph wire that would go around the earth 500 times. The mountain was terraced and in various places small houses had been added to the model which added interest to it.

Another interesting copper mining model is that of the Copper Queen Mine at Bisbee, Arizona, operated by Phelps, Dodge and Company. In a small model of a cube representing a 200 foot block of earth deep underground, a certain stope is marked which is shown nearby in a full sized model, actually taken from the mine and built into the museum. Here one can see actual ore faces, timbering, and tools, and overhead is a miner digging out the ore.

The other full sized model mentioned in a previous paragraph, is a section of a bituminous coal mine showing the entry which is the main haulage way connecting the room of the mine with the shaft leading to the surface. The installation is not yet complete but there is enough of it to show just how the entry of a coal mine is constructed.

This model is part of a very comprehensive exhibit dealing with the coal industry which occupies an entire room and shows in addition to the actual mining, equipment used by miners, various grades of coal, charts indicating the coal resources of the world and a frieze of transparencies depicting the evolution of coal from turf through peat, lignite, sub-bituminous, bituminous, semi-bituminous, semi-anthracite, anthracite, graphite-anthracite and graphite.

(Continued in March)

NEWS AND NOTES

CONDUCTED BY JOSEPHINE HOFFMAN

Boston University Second Semester Visual Courses

"Leading Movements in Education" is the name of a new course created for school teachers by Harvard-Boston University Extension Service, and includes the advantages made possible by the use of the new teaching aid, the sound motion picture. It is an unusual exploratory course to new students of education in that it presents the various specialty fields available for study. To teachers in service it brings some of the latest developments in the field of education.

Many outstanding educators will present their viewpoints in the field of their specialty, illustrated with sound motion pictures, which realistically bring controlled situations before the audience.

The method to be followed in conducting this course includes the presence of a leader selected, from Harvard University or Boston University Schools of Education, as an exponent of the subject to be discussed at the particular meeting. It will be the leader's task to prepare the teachers for the efficient use of the film. He will introduce the subject to be considered and direct attention to principles and practices, explained and illustrated by the film lecturer and the motion pictures. After the film is shown the leader will answer questions aroused by the film; will discuss the subject matter more thoroughly; will bring the most recent developments in the field before the teachers and will offer assignments for further reading.

This course will be offered to the teachers of the Quincy, Mass., Public Schools on Thursday afternoons at the Senior High School Building from 4:15 to 6:00 beginning February 9th.

◆ ◆ ◆

"Visual Education—Management" will be conducted by Mr. Abraham Krasker, Director of Visual Education, Quincy Public Schools. It will include: Selection of materials, methods of filing and distribution, planning buildings, training teachers to correlate the materials with the courses of study; methods of use; financing; operation, upkeep and repair of machines; screens; safety vs. inflammable films. Each teacher prepares for the use of visual aids in the classroom and for the management of a visul aid program for a school system. A few trips to organized departments of Visual Education will be arranged.

◆ ◆ ◆

"Nature Study for Elementary School Teachers," under Professor Earle Brooks, is primarily a subject matter course for teachers of the elementary schools. Methods of teaching with use of motion pictures will be discussed and demonstrated, and many one-reel nature study films used.

New York Visual Division Resumes Slide Service to All

In response to the hundreds of letters received from schools desiring continuance of the slide service, the New York State Education Department has decided to restore to the Visual Instruction Division part of the staff which was not provided at the beginning of the school year because of the financial situation. With this added help the Division is again able to lend slides to all schools in the state on the usual one-week period.

With the staff reduced 30% in September the Division had to confine its loans to schools that had classes registered to use slides intensively and systematically in classrooms provided with standard lantern equipment, denying the service to approximately 1200 schools that used slides now and then as a purely supplementary aid in teaching and for special exercises.

Because of the small staff and limited supply of slides, however, principals are cautioned to supervise visual instruction with a view to making it a positive educational aid rather than a means of occasional entertainment.

Another "Talking" Experiment

Dr. C. C. Clark of the New York University School of Commerce has announced the results of his two-year study of the value of talking motion pictures in instruction. Dr. Clark and his associates conducted experiments on 1200 students in the course in general science who were unaware of the investigation. The purpose was to determine the relative values of sound and silent pictures and lecture demonstrations as a means of conveying concrete knowledge or information, for developing the ability to think and to reason more soundly, and for stimulating and maintaining interest.

The study showed that when the picture is of the news-reel type and an unseen "voice" accompanies the picture, it is not as effective as a silent picture with printed captions. However, Dr. Clark found that sound films of the type in which sound is a vital and realistic part of the picture are as effective as are identical lecture demonstrations in conveying information.

In spite of Dr. Clark's conclusions concerning the high value of silent pictures and of lectures, he believes that sound films, carefully prepared and having a technical excellence equal to those shown in the theaters, will prove to be a very important adjunct in schools. Dr. Clark's findings will be put to use at New York University in developing a special series of talking motion pictures for use in instruction in the outlines of science course in the School of Commerce.

Pictorial History of Iowa

The Visual Instruction Service of Iowa State College is collecting material for a number of lantern slides showing the industries of Iowa, and is interested in obtaining illustrations of the history of the state. Anyone having pictures that might be of value is urged to communicate with the Visual Instruction Service. Plans are being made so that the pictures may be copied, thus insuring prompt return of all illustrations.

Similar movements are on foot in other states, such as Kansas and Wisconsin, reports of which appeared in previous issues of THE EDUCATIONAL SCREEN.

D. A. R. Film Activities

The Motion Picture Committee of the National Society of the Daughters of the American Revolution in New York State makes varied and frequent use of motion pictures, especially since the advent of the 16 mm. film, according to a report in the January issue of the *National Board of Review Magazine*. They have compiled films, showing activities of D. A. R. committees, and patriotic celebrations in Washington at the D. A. R. Congress for screening at chapter meetings.

Gifts of motion picture outfits have been made to two mountain schools founded, operated and controlled by D. A. R. members. Pictures taken at these schools are shown with resulting interest of members of the Society in the splendid type of American mountain children, and the instruction in agriculture, home-making and organized recreation which is given to them at these schools.

Because the impression made upon children by teaching films has been demonstrated by many tests, it is the plan of the Approved Schools Committees to institute a teaching film lending library for the use of the mountain schools on the D. A. R. list of approved schools.

Two films have been purchased: *Baby Beavers* for nature study, and one of the American Statesman series for history and civic interest. These will be held by each school on the list for a certain period and used as an aid to the teaching of these subjects then passed to the school next on the list, keeping up the chain of film study.

Virginia Adds to Visual Collection

The latest additions to the library of visual teaching aids acquired for the Virginia schools by the Extension Division of the University of Virginia, are two new and complete sets of the Yale Chronicles of America Photoplays in 16 mm. size. These historical subjects have been circulating throughout the state heretofore only in the standard 35 mm. width. Supplementary teaching materials for each picture are also included.

Included in the University's collection of picture materials, begun only recently, are several excellent groups of slides on nursing education, Alaska, Norway and the Virginia caverns, and commercial and historical subjects. For art appreciation there are five exhibits of famous paintings.

Use of Foreign Talking Films

(*Concluded from page* 42)

asked to pay a nominal admission fee to defray the rental and operating costs. Certain language departments allow their students class credit for attending such showings, and at the class meeting following the performance, conduct an oral or written quiz on the vocabulary embodied in the film.

Students and faculty members in other departments may be admitted at these performances, resulting in additional profit to the department conducting the showing. If others are to be granted admission, it is advisable to give considerable attention to publicity, both by means of displays and announcements in the campus publications.

If a sound projector is not available, it is often possible to arrange with the owner of a theatre near the campus to run a special showing at some hour of the day when his house is not in regular use. This generally implies a degree of perfection in sound, projection, and seating facilities not attainable in a lecture hall with the commonly available portable equipment.

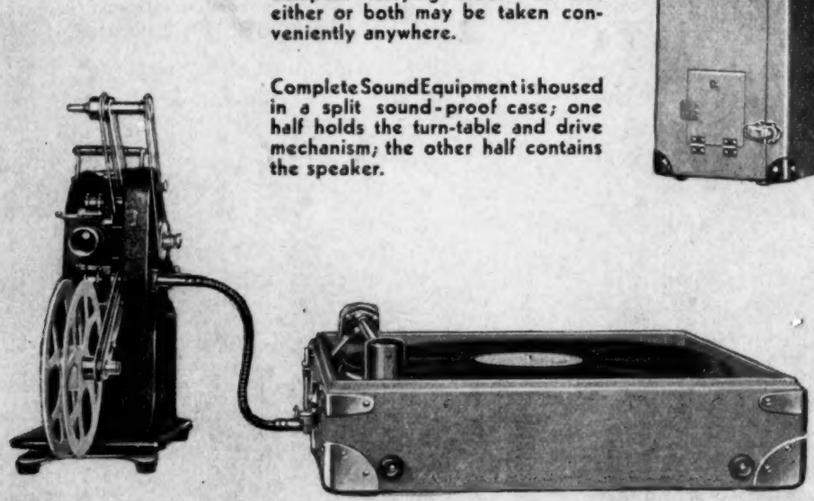
In a recent article on "Foreign Films at the University of Washington,"* Mr. Glenn Hughes has enumerated details of his own foreign language film program, which is now in its sixth year of successful operation. While the showings at the University of Washington are not primarily for purposes of language instruction, Mr. Hughes points out that the members of the French and German classes in the high schools and colleges in Seattle have contributed much to the support of these programs. It is interesting to note that a net gain of more than a thousand dollars a year is realized on this series, and this profit is appropriately employed in supporting University publications and libraries.

*News Bulletin, Institute of International Education, New York. VIII, No. 1, pp. 6, 7, Oct. 1932.

Again STEWART-

Portable Unit is contained in two compact carrying cases — so that either or both may be taken conveniently anywhere.

Complete Sound Equipment is housed in a split sound-proof case; one half holds the turn-table and drive mechanism; the other half contains the speaker.



OVER A QUARTER OF A CENTURY EXPERIENCE IN BUILDING GEAR-DRIVEN, ELECTRICAL AND SOUND EQUIPMENT

THE PORTABLE UNIT

WARNER *meets the* DEMANDS OF TODAY

with their Educational Motion Picture Equipment; both Sound or Silent for Classroom or Auditorium . . .

●

Stewart-Warner has devoted its vast resources and years of experience to the problem of perfecting methods of visual education with sound as well as with silent moving pictures. The result is a product outstanding in simplicity—sturdy in construction—dependable in operation—and priced to meet the economic demands of today.

Amazing Synchronizing Bar with Gyroscopic Control prevents sound wavering and makes possible resynchronization of sound and picture during operation. You can instantly synchronize with lip movement.

Two Speeds. 33⅓ R.P.M. for sound synchronization with pictures, or 78 R.P.M. for standard record musical entertainment —interchangeable at will.

Perfected Volume Control assures precisely the right effects for the large 2500 seat auditorium, or the most intimate classroom work.

Accurate Tone Control assures the right adjustment to meet the acoustical demands of any room—delivers the utmost in natural voice or sound.

The Famous Stewart-Warner Speaker is the fruit of Stewart-Warner's many years of pioneering in sound amplification for radio.

Public Addressing—Built in terminals for standard microphone attachments.

Brilliant Illumination. The famous 500 watt lamp, pioneered by Stewart-Warner for the 16mm. Projector, is so powerful that vivid lighting of the screen and clear definition is assured even at distances of 100 ft. or more.

Both Talking and Silent Pictures. A clutch enables the operator to change instantly from talking to silent pictures, by automatically disconnecting the turn-table.

Sound-Proof Cases isolate all mechanical and disturbing noises.

INVESTIGATE

Stewart-Warner's Synchro-Sound Talking Picture Unit before you buy any movie equipment anywhere at any price. We will be glad to have one of our sound and motion picture engineers go into detail with you.

DeLUXE
Auditorium Unit

All mechanism housed in handsome leather-bound, sound insulated cabinet. Mounted on a sturdy, attractive walnut finish table with oversize Bassick Casters. Can be rolled easily into any room or position. Ideal for school classrooms, auditoriums, churches, clubs, etc.

Stewart-Warner Corporation, E.S. 2-33
Educational Department,
Chicago, U. S. A.

Please supply full details describing Stewart-Warner Motion Picture Equipment.

Name .....

Address .....

City ..... State .....

FILM PRODUCTION ACTIVITIES

The aim of this new department is to keep the educational field intimately acquainted with the increasing number of film productions especially suitable for use in the school and church field.

RCA Starts 16mm Sound-on-Film Library

An important step toward the further development of the non-theatrical sound motion picture field, has been made with the announcement of the creation of an extensive 16 millimeter sound-on-film library by the RCA Victor Company.

The Camden recording laboratories are now actively engaged in building up a considerable catalog of different subjects under the general classification of Detective Stories, Aviation, Natural History, Sports, Travelogues, Comedies, Music Appreciation, Animated Cartoons and others. Recently, Burton Holmes Lectures, Inc., announced that it would begin the immediate production of 16 millimeter sound-on-film pictures for non-theatrical exhibition. The creation of the new Camden library together with the potential output by Burton Holmes from an extensive and important library of 7,000,000 feet of negative, is expected to provide an important incentive to schools, churches, clubs and lodges, as well as homes, to provide themselves with the equipment for utilizing the wealth of material which is being made available to them.

The RCA library films, which will run approximately 400 feet of film to the reel and provide eleven minutes of playing time, are to be sold direct to dealers in the various cities who will set up and maintain their own libraries for the purpose of either renting or selling the films in their localities. According to RCA Victor officials, new subjects will be released periodically and the scope of the library greatly enlarged as the market develops.

An Industrial Subject

Copies, an unusual educational motion picture on the operation of the mimeograph, has been recently completed and released for circulation in the non-theatrical field. The important part the mimeograph plays in the efficient and successful operation of both business and educational institutions is graphically illustrated by actual demonstration scenes showing the many uses of the equipment.

Extensive views taken in Japan show the manufacture of long fibred stencil paper, a vital factor in the mimeograph process. The film follows the hand processing of the paper from the pulp of the kozu tree, which is found only in the mountainous plateaus of Japan, to the delicate, yet durable completed product.

Every type of mimeograph, from the hand operated to the automatic, is shown in operation, illustrating the tremendous speed with which copies of many kinds of printed matter are made. The picture excellently portrays the value of the mimeograph in schools, and illustrates how time and money can be saved in the printing of programs, lecture notes, maps, and any kind of line drawing for classroom use.

The film is available to all educational institutions in both 16 mm. and 35 mm. widths and is one reel in length. *Copies* was sponsored by the A. B. Dick Co., but is available directly from the producer, Atlas Educational Film Co., Oak Park, Ill.

Milk Association Production

Modern Milk, a one-reel 16 mm. silent film on the history, packaging and uses of evaporated milk, is being widely exhibited by schools throughout the country.

The reel has historical shots of the caveman and his milk goat, of Nicholas Appert, the French experimenter of Napoleonic days who was the first to discover a process for preserving milk, and of the operations in a modern evaporated milk plant. There are a number of animated drawings that clearly explain some of the more complicated processes. The balance of the picture concerns infant feeding with evaporated milk, and its use in the kitchen. There are mouth-watering closeups of foods being prepared.

A report has reached us that the film has already been enthusiastically received by a total audience of 269,677 in 1,642 school showings. The prints can be obtained free by writing to the Evaporated Milk Association, Chicago.

Prepare Near East Film

An educational motion picture, produced throughout Egypt, Persia, Palestine, Iraq, Turkey and Syria, is being prepared for release by the Oriental Institute of the University of Chicago. It is expected that one of the large distributing companies will handle a theatrical version of it.

Mentor Pictures to Import Films

A new company, Mentor Pictures, Inc., was recently incorporated for the purpose of importing scientific, educational, novelty and feature motion pictures from Europe. Temporary offices are at 220 West 42nd street, New York.

Dr. N. I. Stone, New York, is treasurer of the corporation. Joseph L. Young is secretary, and W. E. MacKee is vice-president. All have been active previously in the industry. Hans von Fraunhofer, of

(*Concluded on page* 52)

DEPARTMENT OF VISUAL INSTRUCTION NOTES

CONDUCTED BY ELLSWORTH C. DENT, SECRETARY

Pennsylvania State Education Association Program

The Visual Education Roundtable and the Science Section of the P. S. E. A. met in joint session in the State Museum auditorium, December 29. E. O. Morrison, Vice President of the Science Section, presided.

The following program was rendered:

I. Object-Specimen-Model Collection as developed for use in the schools by the State and City Teachers Colleges—

Professor Wilber Emmert, State Teachers College, Indiana, as the representative of the various institutions, explained that the purpose of the collection was to assemble and have on hand materials that teachers could readily use when occasion demands. He called attention to the prevalence of verbalism and stated that the use of these materials in connection with instruction will give children correct initial concepts, and arouse the principle of self-activity. Most of the materials contained in this collection were assembled without cost; the others, at very little cost. It is hoped that this may serve as a model and that every school in the State will have a collection by this time next year.

II. Some Uses of Visual Aids in Teaching the Social Studies—

Doctor H. H. Shenk, State Archivist, stressed the value of original source materials in visualizing the teaching of history. He used the Charter of King Charles II to William Penn, the Charter of William Penn to the People, and the Indian Deeds, signed pictorially rather than by letters, as illustrations of the interest element of materials that can be seen and handled. He pointed to the Museum Collections, especially the evolution of lighting, the evolution of transportation, the evolution of the arrow, fish hook, and utensils as the Indians fashioned them, as materials that enrich and vitalize history in a way that the printed or spoken word cannot.

III. Demonstration of Microprojection Apparatus—

Doctor Georg Römmert, Munich, Germany, as part of his demonstration projected on the screen bacteria as found in a drop of stagnant water, drinking water, on a stone, a piece of moss, a root of water plant, and a piece of cheese. He showed the actual breeding of a snail from the embryo to the full grown snail, and the mites in cheese as they roamed about unseen to the naked eye.

IV. The Revised Course in Chemistry—

Professor David Pugh, Pennsylvania State College, gave a comprehensive outline of the revised course in chemistry which will soon be printed by the State Department of Public Instruction.

V. School Journeys in the Field of Science—

Doctor John A. Hollinger, Director of Science and Visual Education in the Pittsburgh Public Schools, pointed out the values of school journeys in the various fields of science and used slides and films to show activities in the field of Nature Study and a technique for school journey use generally. He referred to the opportunities for teachers in the courses that are given at State College, Slippery Rock State Teachers College, and other such institutions.

VI. Business Session (Wilber Emmert, presiding)—

The following officers were unanimously re-elected: President—James G. Sigman, Philadelphia; Vice President — L. Paul Miller, Scranton; Secretary—C. F. Hoban, Harrisburg.

Massachusetts Program

The meeting of the Massachusetts Branch of the Department of Visual Instruction was held February 11 at the Brookline High School, as announced in the January issue of THE EDUCATIONAL SCREEN. We are glad to give below a copy of the program which has just been received.

Morning Session (Abraham Krasker, Presiding)

Address of Welcome—Mr. Ernest R. Caverly, Superintendent of Brookline Public Schools.

Music—By a Sound Motion Picture—"The String Choir."

Address—"Result of Experimental Investigation of the Teaching Value of Sound Motion Pictures"—Dr. Phillip J. Rulon, Instructor in Education, Harvard University School of Education.

A Science Film, "Oxidation and Reduction"—a Sound Motion Picture. Produced by Chicago University.

Address—"Measuring the Effectiveness of Sound

Pictures as Teaching Aids"—Dr. V. C. Arnspiger, Director of Research, Electrical Research Products, Inc.

The afternoon session was devoted to an exhibition of Teaching Aids in the classroom and also a commercial display of machinery, equipment and material useful to the teacher.

Chicago Branch Meets

The Second Meeting of the Metropolitan Chicago Visual Education Association, affiliated with the National Education Association, Department of Visual Instruction, was held Saturday, February 11, 1933, from 10 A. M. to 3 P. M., at the McCormick Branch of the Young Women's Christian Association.

All persons interested in the wider and more effective use of lantern slides and motion picture films in schools, churches, clubs, and public libraries, were invited to be present. The program included the following:

Forenoon Session at 10:00 *A. M.*

Dr. H. Ambrose Perrin, Superintendent of Joliet Public Schools, presiding.

1. Opening remarks by the President.
2. Address and Demonstration: "Slides Made in the Class Room"—Miss S. Naomi Anderson, Visual Instruction Department, Chicago Board of Education.

Discussion.

3. Address and Demonstration: "Teaching Primary Reading with Lantern Slides"—Miss Marie E. Cuddy.
4. Business Session.

Luncheon at 12:00 *Noon*

Paul G. Edwards, Visual Instruction Department, Chicago Public Schools, Presiding.

Short Talks at Lunch

Topic: "Some Progress Observed in Visual Instruction"

Speakers—Dr. Dudley Grant Hays, Miss Stella E. Myers, Nelson L. Greene.

Afternoon Session at 1:30 *P. M.*

Dr. Perrin, Presiding.

5. Address: "How a County Superintendent Uses Educational Motion Picture Films"—W. C. Petty, County Superintendent of Public Schools, Waukegan County, Illinois.
6. Address: "Teaching Dental Health by Play Project Method"—William F. Kruse.

A projection of the film "Grandfather Molar," loaned through the Courtesy of the Chicago Dental Society, will be made.

7. Address: "University Program of Educational Talking Pictures"—Dr. Frank N. Freeman, School of Education, University of Chicago.

A projection of some of the sound pictures made with the co-operation of the University of Chicago will be made.

Membership Application Blank

Office of the Secretary,
Department of Visual Instruction,
1812 Illinois Street,
Lawrence, Kansas.

Date.....

I herewith make application for ☐ Active ☐ Associate ☐ Institutional ☐ Contributing Membership in the Department of Visual Instruction of the National Eduaction Association, combined with the National Academy of Visual Instruction, covering the period of one year from date.

Check below the preferred date for payment of dues.
☐ Remittance attached ☐ First of next month.
☐ .....

Name .....

Position .....

Residence .....

City and State.....

I am ☐ } a member of the
I am not ☐ } National Education Association

Note: Make checks payable to the Department of Visual Instruction.

Special Visual Department Meeting in June

The two-meetings-a-year practice of the national visual instruction organizations in the past will be changed for 1933. The usual February meeting will be combined with the summer meeting, and will be held concurrently with the summer session of the National Education Association at Chicago next June. This concentration of effort should mean a still more significant program than at preceding semi-annual sessions.

Film Production Activities

(*Concluded from page* 50)

Fraunhofer and Company, Berlin, is European representative of Mentor, with offices in Berlin, Hamburg, Budapest and Vienna. He is also general manager of Photochrome Company, Inc., which controls the Wolfe-Hiede process of natural color production in both 35 and 16 millimeter.

The first releases of Mentor Pictures in the educational and scientific fields will be available March 15. Sound tracks for the American market will be recorded in New York. Silent versions will be edited by Thomas Hogan, formerly with Pathe Audio Review, who also will be in charge of all recording.

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

Afraid to Talk (Eric Linden, Sidney Fox) (Universal) Politics at its rottenest, with gang murders, brutal third degree stuff, framing of the innocent, conscienceless double-crossing. Contemptible characters made glamorous. Ugly, depressing, proves nothing, offers nothing. Pure sensationalism running amuck.
A—Depends on taste Y—Probably bad C—Very bad

Billion Dollar Scandal, The (Robert Armstrong, Constance Cummings) (Para.) Tough jail-bird hero and pals, talking gutter-English—wealthy, crook-politician and his ring doing a government oil swindle. The boss ruins hero to end love-affair with his heavy-drinking daughter. Hardly a reputable character or action throughout.
A—Hardly Y—Better not C—No

Bitter Tea of General Yen (Barbara Stanwyck, Nils Asther) (Columbia) East vs. West romance laid in Shanghai during recent warfare. Beautiful missionary girl falls into power of philosophical Chinese General. Each learns how different are their viewpoints and he commits suicide as only solution. Excellent work by Asther.
A—Rather good Y—Doubtful C—No

Central Park (Joan Blondell, Wallace Ford) (First Nat'l) Lively romantic melodrama about boy and girl from the country, meeting by chance in Central Park, drawn into a series of exciting adventures that finally turn out happily. Hilarious, improbable hokum but human enough to be really amusing.
A—Good of kind Y—Amusing C—Amusing

Death Kiss, The (Bela Lugosi, David Manners) (World Wide) Easy-going detective story, wholesomely thrilling and romantic, with no vulgarisms lugged in. Star is murdered in midst of a Hollywood production. Rather engaging hero smoothly solves mystery which baffles the dumb Inspector. Good light entertainment.
A—Good Y—Very good C—Good

Frisco Jenny (Ruth Chatterton) (First Nat'l) Fine work by Chatterton as cabaret-courtesan in old Frisco, costumes of the '90's. Climaxed by disreputable mother heroically keeping her identity secret from her illegitimate son, who becomes unknowingly her prosecuting attorney. Seamy, tragic, depressing.
A—Good of kind Y—Unwholesome C—No

Hello Everybody (Kate Smith) (Paramount) Wholesome, simple, realistic little picture exploiting Kate Smith and her radio songs. As leading spirit in her native farm community Kate wins fight against water company through her success on the radio. Interesting chiefly for her particular radio public.
A—Hardly Y—Good C—Good

Hot Pepper (Lupe Velez, Edmund Lowe) (Fox) Lupe good as impetuous, very unconventional little Spanish cabaret-dancer. Usual wrangling roles by Lowe & McLaglen with booze-racketeering and night club life as background. Mostly same old stuff with risque dialog and cheap English.
A—Mediocre Y—Better not C—No

Kid from Spain, The (Eddie Cantor) (U. A.) Semi-musical, nonsense comedy made expressly for the Cantor public. Hilariously ridiculous bull-fight, usual bathing beauty chorus, and incessant wisecracks sometimes risque but given in brisk, burlesque manner probably harmless. Striking dance ensembles. Very funny for those who think so.
A—Depends on taste Y—Amusing C—Exciting

King's Vacation, The (George Arliss) (Warner) A very modern king, hating royal pomp, approving revolution, abdicates throne and queen to resume life and love as he knew them twenty years before. Poignant disillusion, and the queen proves his true love after all. Subtle, restrained, charming.
A—Excellent Y—Very good C—Beyond them

Laughter in Hell (Pat O'Brien) (Universal) Sensational concoction of low-life family feud, vulgar sex stuff, and revolting chain-gang tortures. Crude hero unknowingly marries cheap wanton—kills her and her lover. Finally, after murdering three people, hero finds new love and happiness.
A—Trash Y—Unwholesome C—No

Estimates are given for 3 groups
A—Intelligent Adult
Y—Youth (15-20 years)
C—Child (under 15 years)
Bold faced type means "recommended"

Man Against Woman (Jack Holt) (Columbia) Underworld drama with Holt as topnotch detective who carries no gun but an incredibly potent fist. In rather original climax he wins out with the heroine over villain and handsome young crook-rival. Villain well played by Walter Connolly.
A—Hardly Y—Perhaps C—Hardly

Men and Jobs (Russian cast) (Amkino) More propaganda—slow, ponderous, but very earnestly acted. Supposedly shows Russian progress under Soviet rule in learning to use modern machinery. Glorifies the steam shovel and Russian efficiency in its use. Mildly interesting as usual.
A—Perhaps Y—Hardly C—No

Men of America (Chic Sale, William Boyd) (RKO) Over-violent picture of gang-methods, machine-gun murders, and activities of vigilantes in peaceful little California valley. Supposed to show how sound citizenry will crush gangsterism when it gets too rough.
A—Hardly Y—No C—No

Monkey's Paw, The (Louise Carter) (RKO) Horror picture about the superstition that a monkey paw will grant wishes but the wisher will inevitably regret the wish. Resultant gruesome tragedies are the main feature of the hodge-podge.
A—Worthless Y—By no means C—No

Nagana (Melvyn Douglas, Tale Birell) (Universal) Conquest of sleeping sickness is the supposed theme. Sensational and highly improbable hash of medical heroism, pseudo-science, gory battles of wild animals, weird jungle superstitions and ceremonies, labored romance—all laid in darkest Africa.
A—Hardly Y—No value C—No

No Living Witness (Gilbert Roland) (Mayfair) Villain swindles simple-minded racetrack gambler, but is killed by husband he has outraged, and so the young people can get married after all. A dictaphone does the most praiseworthy work done by the cast. Just another movie.
A—Mediocre Y—Hardly C—No

No More Orchids (Carole Lombard, Lyle Talbot) (Columbia) Well-acted society drama showing close family ties quite laudably. Much casual drinking, unconventional conduct by heroine, and dialog heavily smart and wise-cracking. Heiress-pauper-prince triangle. Louise Closser Hale excellent as ultra "modern" grandmother.
A—Perhaps Y—Unwholesome C—No

No Other Woman (Irene Dunne, Charles Bickford) (RKO) Irene Dunne only redeeming feature in sordid story of rise of hard-boiled steel-worker from mill-town to wealth and back again. Hero too crude for heroine's devotion to be credible. Wholesale perjury at divorce trial big feature.
A—Mediocre Y—Better not C—No

Past of Mary Holmes, The (Helen MacKellar) (Radio) Dramatic story of former opera star who lost her voice, now living in drunkenness and squalor, known as the "Goose Woman." Seeking publicity she unwittingly involves her illegitimate son in a murder. Star gives fine performance.
A—Interesting Y—Doubtful C—No

Red Haired Alibi (Myrna Kennedy) (Tower) Small town girl is involved with gang-leader-racketeer, is innocently forced to pose as his wife, then marries the hero without telling him the past. Hence blackmail by racketeer, murder, and happy ending achieved with great difficulty.
A—Mediocre Y—No C—No

Second Hand Wife (Ralph Bellamy, Sally Eilers) (Fox) Triangle drama, with audience sympathy with the Secretary, for whom husband divorces his selfish, dissatisfied wife, thereby losing custody of his prodigy daughter—until problem is happily solved. Only mildly interesting.
A—Perhaps Y—Unsuitable C—No

She Done Him Wrong (Mae West) (Paramount) Mae West strutting, singing and slinking as the luxurious, vulgarian night-club queen, with maximum wealth and no morals. Sex stuff in its most brazen and offensive form made as alluring as possible for the public that likes it.
A—Depends on taste Y—Pernicious C—No

Sign of the Cross, The (All Star cast) (Paramount) Costly, colossal super-spectacle with gorgeous sets and notable acting. Sufferings and heroism of early Christians finely shown but religious value submerged in glorified expose of luxury, licentiousness, cruelty and bestiality of degenerate Rome under Nero. Sensational and harrowing.
A—Fine of kind Y—Decidedly not C—By no means

Son Daughter, The (Helen Hayes, Ramon Novarro) (MGM) Sensational, romantic, tragic melodrama of Frisco's Chinatown during Chinese war. Helen Hayes fine as Chinese fiancee of republican prince but forced to marry royalist arch-villain. Plots, murders, Oriental rites, novel and charming love scenes. Oland good as villain.
A—Good of kind Y—Probably good C—No

Strange Justice (Marian Marsh, Reginald Denny) (RKO) Good cast wasted on hodge-podge story of romance of hat-check girl and a young chauffeur of bank president, who also loves the girl and frames hero for murder. After the usual amount of suspense, the hero is rescued from the electric chair.
A—Hardly Y—No C—No

They Had to Get Married (Zasu Pitts, Slim Summerville) (Universal) Two servants fall heir to master's fortune, marry, and their efforts to adjust to new position make some excellent farce-comedy. Vulgarized by long drawn out scenes of sex and drunkenness which detract greatly from the real comedy.
A—Perhaps Y—Unwholesome C—No

Thirteenth Guest, The (Ginger Rogers, Lyle Talbot) (Monogram) Undistinguished, though at times fairly engrossing mystery with old house again the scene of murders, victim being electrocuted. Usual scare devices absent, but one or two gruesome shots. Tangled plot with many loose ends.
A—Fair of kind Y—Fair C—Exciting

Tonight Is Ours (Claudette Colbert, Fredric March) (Paramount) Deft, sophisticated comedy on "queen and commoner" love affair, finely acted by whole cast and beautifully set. Engaged to marry a broad-minded prince for state purposes, the queen gives her wedding eve to her lover. Intelligently amusing.
A—Good of kind Y—Unwholesome C—No

Trailing the Killer (Lobo, the dog) (World Wide) Fine scenery, interesting animals, and many engaging bits of action—but crude story, mediocre acting, endless faking, and much gratuitous cruelty to animals make potentially interesting nature-study more harrowing than entertaining or instructive.
A—Hardly Y—Hardly C—No

Vanity Street (Charles Bickford) (Columbia) Tells the romance of gruff but big-hearted policeman who befriends desperate little chorus-girl. "Punch" is sought by adding some detective work and a stage star so mistreated by her lover that she has to kill him.
A—Mediocre Y—Better not C—No

Virtue (Carole Lombard) (Columbia) Sordid doings of cheap people with illiterate minds, dollars and sex their only thoughts. Glorifies supposed lofty love affair of wise-cracking, crude taxi-driver hero and blonde street-walker. All other girls in cast in the same business. Gutter English.
A—Trash Y—Pernicious C—No

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

New York State Education (December) C. F. Hoban, State Director of Visual Education, Pennsylvania, contributes an article on "The School Journey as a Visual Aid" as the third in this series, the first two of which were reviewed in previous issues of THE EDUCATIONAL SCREEN.

Scientific experiments have demonstrated the value of the school journey in enriching, vitalizing and improving the quality of instruction and they are becoming a common practice in many progressive European countries, particularly Germany.

In a few brief paragraphs, Mr. Hoban outlines the use of this visual-sensory aid in teaching such subjects as art, geography, literature, music, mathematics, nature study and science, vocational education, civics and history, and points out the opportunities offered for correlating the various subjects. He gives the following essential steps in school journey procedure: "evaluate all the advantages and the purposes for which the journey is to be conducted; make necessary arrangements; the journey proper; instruction enroute; the lesson at the object of knowledge; relating the information."

The National Geographic Magazine (December) "The Story of the Map" is a long and fascinating discussion, with plenty of illustration, upon a subject of particular interest to educators using visual aids in the presentation of geographical subjects. We recommend it to our readers who are in need of fresh material in their visual presentations.

The New York Times Supplement (November 13) "Effects of Class Movies Tested" is a report upon the work of Miss Josephine Matthews, an instructor in the Junior High School at Great Neck, L. I. Miss Matthews has again tested the film as a means "to stimulate ideas that lead pupils into extensive studies."

Four boys and four girls were chosen from members of the class participating in the experiment to see what projects they would undertake after seeing a series of pictures.

The series of movietone films by Professor Henry Johnson of Columbia University were used, those telling the history of famous American songs, "America," "Dixie," "Yankee Doodle" and "Columbia, the Gem of the Ocean."

In the newspaper account no details are given as to the control of the experiment. Too, general assertions, based on so small a number of trials, are unwise. Nevertheless, the results obtained in each case stand for themselves, and there is no good reason why such results would not be the rule rather than the exception, providing the instruction could, in all picture use, be as thoughtful and expert.

"Two girls," Miss Matthews says, "were greatly impressed by the idea of movies entering the teaching profession. Curiosity prompted these girls to replace movie magazines with teachers' college catalogues salvaged from all parts of the country. A study of the history of public schools together with biographies of leading figures in education followed. Both girls requested to do 'practice teaching' after school hours with retarded children. Two boys and one girl noticed that the songs were written at moments of great stress in the life of the country. They were curious to know what songs modern nations were producing under similar conditions. Russia was chosen for study. This topic became the centre of controversy for the semester and resulted in many debates, dramatizations and illustrations of Russian affairs. One boy and one girl made a study of American cultural life during the Revolutionary period. The remaining boy, a problem child, marks average, a general tendency toward being sullen, proved most reluctant about revealing his real thinking and had to be dealt with outside school hours. He liked the song pictures but objected to one 'emphasizing a war spirit and not patriotism.' After two weeks of mysterious waiting he produced a ponderous black notebook which assailed the futility of war, the interpretation of patriotism and 'racketeering.'"

Safety Education (November-December) These two numbers carry an article on "Home-Made Slides" by H. Louise Cottrell, Vice Principal, Stockton School, East Orange, N. J., who tells how a sixth grade helped in teaching safety to the school children by means of a lecture illustrated with slides they made from pictures of actual danger situations which they themselves selected and posed. This method was found to be very effective in arousing the interest of the children.

In the second part of her article Miss Cottrell gives specific directions for making various types of slides: paper cut outs, pencil-made, ink-made, cellophane and photographic.

The Journal of the National Education Association (December) In this issue appears the third article in a series of nine on better teaching of geography by Zoe A. Thralls, president of the National Council of Geography Teachers. It discusses "The Use of Maps in Geographic Instruction."

Everyone will doubtless agree with the writer's statement that maps have a distinctive function, as they present certain types of information better than any other medium. Her first rule for training children to read maps is that every map symbol introduced must be visualized first and, therefore,

the first symbols introduced should be those for which he has imagery. She goes on to outline further steps in the development of abilities and understandings in map instruction.

The High School Teacher (December) Mr. B. A. Aughinbaugh, Department Editor of Visual Instruction for this periodical, gives his attention to "Debunking Visual Instruction." He regrets the use of the terms, "visual instruction" and "visual education," and says whoever originated them perpetrated a great wrong for they have beclouded the facts. We quote a few of his statements:

"Motion pictures are to be used just as books are used. They have no greater, and no less function than books in education, or in any other human activity, where recorded communication is required. . . . Passivity and activity have nothing to do with the story. The difference lies solely in the efficiency quotient between the book and the cinema. . . . The superiority of the cinema lies in the fact that it can do more than one thing at a time. . . . In this way the cinema gains time."

Two things he believes are needed—the production of motion pictures which have the same continuity of subject matter as textbooks, and the assembling of these films into collections at convenient points for distribution at low cost.

The Journal of Geography (December) "Teaching Climate in the Elementary School," by Clarence E. Koeppe, State Teachers College, Springfield, Missouri, and "The Use of Photographic Material in Teaching Elementary Geography," by Malcolm J. Proudfoot, University of Chicago, are two resourceful discussions for teachers of this subject. Articles of theory are always suggestive enough, but those which offer clear conceptions of methods and application, as do these two discussions, are of particular value to a teacher.

The Illinois Teacher (November) "Technique of Teaching with Motion Pictures," by John A. Hollinger, Director of Nature Study and Visualization in the Pittsburgh City Schools, is a short outline of teaching procedures when motion pictures occupy a major and minor position in the development of the learning unit.

Parents' Magazine (December) "Is Your Child a Home Movie Star?" by Albert E. Waugh, is a delightful and helpful presentation of its subject. The best means at the disposal of the parent for making good films, the best times at which to approach the child for filming, as well as the titling of home movies, are some of the aspects of the subject offered.

NOW READY

Dr. McClusky's Report on

VISUAL INSTRUCTION

Its Values and Its Needs

THIS REPORT, made at the request of Mr. Will H. Hays, summarizes the author's ten years of intimate study in the field of Visual Instruction from the research angle. Dr. McClusky's first contact with Visual Instruction was at the University of Chicago where, under the guidance of Dr. Frank Freeman, he wrote his doctor's thesis in that field. Since that time as chairman of a National Educational Association sub-committee and as President of the National Academy of Visual Instruction he has made a number of surveys of the use of visual aids in the educational field, thus giving him a wide background of rich experience for this study which is reported herewith.

In other words, this report summarizes in succinct form the results of over ten years of intensive study of Visual Instruction and answers the question "What is the Present Status of Visual Instruction?"

Other questions answered in this report are: How many courses in Visual Instruction are offered in the schools of our country? How many teachers in training are being instructed in the methods of Visual Instruction? What is the annual expenditure of city school systems for Visual Instruction? What are the immediate needs of Visual Instruction? What can industry do to cooperate with educators in furthering the advantages of this new medium of teaching? It is the only authentic and up-to-date study of its kind ever made.

Only a limited edition available.
Order your copy at once.

PRICE: $1.50 PER COPY

ORDER DIRECT FROM

EDUCATIONAL SCREEN

64 E. LAKE ST. CHICAGO, ILL.

THE CHURCH FIELD

CONDUCTED BY R. F. H. JOHNSON

Suggestions From the Religious Motion Picture Foundation

"HOW to Stimulate Greater Activity in Your Church through Motion Pictures" is the title of a very interesting and informative booklet just issued by The Religious Motion Picture Foundation, Inc., 140 Nassau Street, New York City. The booklet not only contains many worthwhile observations in relation to the general topic of motion pictures in church work, but also helpful suggestions with regard to making and projecting motion pictures, together with a directory of religious and educational films distributed by the Foundaton.

We would strongly advise clergymen and other church leaders to write to the Foundation for a copy of the booklet.

Under the heading "The Church as a Contributor to Inspirational and Educational Motion Pictures," the booklet comments, among other things, as follows: "The Foundation cannot emphasize too strongly the importance of having techniques for motion picture production, and for the use of films, developed as rapidly as possible by leaders of religious thought and practical church life. Theirs is the breadth of knowledge and that crystallized sense of life's inner values. Once they become visually minded, the rich possibilities of this Twentieth Century medium for communicating ideas and stimulating to action will be revealed.

"There is too great a spirit of negation in the world today. We tend to approach life and its problems with 'no' and 'not'. The Church can, if it will, use the motion picture to point to examples of affirmation in action. It can bring to a weather-beaten world a way of life that will take root and yield increasingly abundant harvests of purposefulness and joy.

"Every church should be a potential contributor to the supply of motion picture material. With a steady supply of stimulating pictures interpreting the Church in action, the Spirit of Christ at work in the world will live and grow.. Young people's guilds can, if they will, put their creative talents to work in this field for the benefit of millions instead of hundreds. And in doing so, they will have the satisfaction of artistic and constructive achievement.

"The business of the Church, and of the motion pictures designed for its use, is to help us experience that true spiritual emotion which gives meaning to life, and arouses us to action and service. The audience in the theatre is essentially passive, while in a church service supplemented with films, unless the congregation is moved to thought and action, the effort has fallen far short of its mark.

"Ministers who have been using motion picture programs in the church as a substitute for the local 'show' have failed to grasp the great essential possibilities of this medium, nor are they weaving it into the warp and woof of the church fabric. They are like people building a house of expensive imported material, not necessarily suited to the climate and landscape, when at hand there is an unlimited supply of native material that will prove most effective if properly prepared and used."

Here is another fine thought, one which relates to the financial side of church programs:

"While it is true that there are a large number of very excellent motion pictures for advertising purposes, worthwhile pictures made by the Federal Government and certain other groups, with no charge for rental other than the forwarding costs, it cannot be expected that new material particularly suitable for church use can come into being continuously and be made available without reasonable rental charges. . .

"It is not satisfactory, as a rule, to 'pass the plate' every time a picture is shown. If the motion picture is to have a regular place in church programs and not simply be frosting put on the cake occasionally, a fund should be set aside in an organized way for this purpose."

The following suggestions are made as helpful to church groups that are endeavoring to get projection equipment, and that plan for the use of pictures as a regular part of their church life:

1. Inclusion of motion picture item in annual church budget.
2. Special paid motion picture programs in church or parish house.
   a. Weekly features.
   b. Weekly children's program, such as travel, history, educational, recreational motion pictures accompanied preferably by leadership and attendant activities.
   c. Monthly special features.
   d. Occasional road show benefit motion picture performances where a church does not have sound equipment, or where pictures are on tour.
   e. Family recreational picture nights.
   f. Young people's nights.
   g. Travelogue series.

3. Sponsoring special or periodical "selected" program nights at local motion picture theatre—in co-operation with local exhibitor on a percentage basis.
4. Special fund raising activities, not motion pictures, under auspices of young people's societies or guild.
5. Fairs and benefits by women's aid societies.
6. Special motion picture collections.
7. Securing of individual patrons for motion pictures among church members.

Clergyman "Shoots" Camp Movie

Rev. George I. Melhorn, Trinity Lutheran Church, Bedford, Pa., writes that during the months of July and August he was asked by the Parish and School Board of the United Lutheran Church to make a movie of their Summer Camp located at Biglersville, Pa. This Mr. Melhorn did, with the aid of his Filmo camera, and the completed film has been made available to any United Lutheran church. The title of the film is "A Day at Nawaka." There are over 200 feet of camp activities. In a chronological order one witnesses a complete day at the camp. Mr. Melhorn says the camp officials are more than pleased with it.

Stereopticon Lectures on Religious Education

"Religious Education in Character Building" is the title of the new stereopticon lecture just released by the Division of Religious Education in the Local Church of the Board of Education of the Methodist Episcopal Church. Conditions which tend to dwarf life, and the activities in religious education which will counteract these and build Christian character are illustrated by the lecture. The manuscript for the set was prepared by the Rev. Frank A. Lindhorst, assistant in local church and field supervision, and the slides were produced by the Stereopticon Department of the Church.

The set, which is available to pastors and leaders of the church merely upon payment of transportation charges, will be distributed from the regular stereopticon distribution offices at 740 Rush Street, Chicago, Illinois.

Priest Makes Travel Film

Rev. Leon M. Linden, pastor of the church of Our Lady of Good Counsel at Aurora, Illinois, is a veteran amateur movie maker who has made over 16,000 feet of pictures. He went to Europe in 1928 and again in 1932 and both times shot some unusually interesting travel films. On his last trip he attended the Eucharistic Conference in Ireland and states that his Conference pictures are particularly fine. When time permits he gives lectures on his travels to the accompaniment of his movies. He has movies of his parish covering a number of years.

Film Announcements

The Board of Missionary Cooperation of The Northern Baptist Convention have added a few 16 mm. motion pictures to their list recently. They have acquired *A Michigan Miracle,* an eight-reel story of a rural church in southwestern Michigan, the making of which was reported in the May, 1932 issue of THE EDUCATIONAL SCREEN.

Sunrise for the Mono is a 16 mm. edition of the story of the progress of mission work among the Monos east of Fresno, California.

A two-reel 16 mm. movie on the work of the Christian Center has also been completed. Most of the photography was done around Chicago showing a large farm that was cut up into little garden plots for the unemployed, and the work in the Center itself.

◆ ◆ ◆

National Sound Service studio has contracted with Fidelity Pictures for the synchronization of *Onward for the Queen,* dealing with the Chinese Catholic Mission and produced by Rev. Richard Ranaghan in China. The picture will be roadshowed in Catholic churches.

◆ ◆ ◆

Reliance Film Exchange has acquired rights to the Eucharistic film for the U. S. with the exception of New York, New Jersey, Pennsylvania and California.

Save as Much as $122.50 Through Bass Bargains

On these fine quality, standard motion picture equipments. Act today, as the quantity of these items at these exceptionally low prices, is limited.

Rebuilt Bell & Howell 16mm. Projector Model 57, 200 watt bulb, complete **guaranteed,** with case. New cost, $190.00; price..... **$67.50**

Demonstration Model Stewart Warner 16mm. Projector with **powerful 500 watt bulb,** forward and reverse takeup, high speed rewind, one of the finest values on the market, complete with case. Special at..... **$90.00**

Brand new DeVry Model G 16mm. Projector, 200 watt bulb, **double claw, motor driven still picture attachment,** complete with high speed rewind, ready to use, with case. Former price, $95.00; now..... **$37.50**

New 16mm. Peko Projector, Motor driven, **runs forward and reverse,** high speed rewind. Amazing value, **brand new.** Special at..... **$15.95**

Brand new 100 ft. capacity Peko Automatic 16mm. camera with F:3.5 lens, wear-proof carrying case, takes **Standard Eastman** or other make reversal film. An unusual bargain at..... **$22.50**

···BASS···
CAMERA COMPANY
179 W. Madison St., Chicago

FREE! The famous Bass Bargaingrams and 16mm. Library Rental Catalog. Hundreds of subjects at low prices.

☐ **Send me 16mm. Apparatus Bargaingram.**
☐ **Send me 35mm. Camera and Projector Bargaingram.**
☐ **Send me Bass 16mm. Film Rental Library Catalog.**

SCHOOL DEPARTMENT

CONDUCTED BY DR. F. DEAN McCLUSKY

Director, Scarborough School, Scarborough-on-Hudson, N. Y.

Some Uses of Pictures

MYRTLE SEXAUER

PICTURES valuable for geographic instruction classify themselves into three large groups. First are the pictures of *high geographic value* that show some type of man's activity, the type of place in which the activity is going on, and suggested reasons why the activity is carried on in its particular setting. A picture of this type might be one taken along the Monongahela River. It should show the steel mills on the river bank, the railroads close at hand, and the barges available for shipping raw materials. A child will readily note that manufacturing of iron and steel is the most important type of activity shown; that the river and the level land near the river suggest certain facts concerning the environment in which the activity is carried on; and that the railroad and river barges suggest how easily raw materials can be transported from their place of origin to their place of use. Pictures of this type are of unlimited value in the teaching of geography and should serve as basic source material.

The second group of pictures, those of *medium geographic value,* are ones that show either a cultural activity, such as manufacturing, without the natural environment to help suggest why this activity is carried on; or a natural feature without any related cultural activity. Pictures of medium geographic quality are of value to give children correct concepts of cultural and natural items. They may be included in the study of a region, provided they are carefully used to lead to a relationship of man's activity to his natural environment. Care should be taken that only those necessary for the development of concepts needed in reaching an understanding of geographic relationships are included. The third group consists of pictures of *low geographic quality*. This type of picture includes exterior and interior views of buildings, groups of people, etc., without any relation to the natural environment. A very limited number of these pictures should find their way into the geography classroom; and then, only when they are correlated with other pictures or textual materials in an attempt to understand the adjustments of man to his natural environment.

There are many phases of picture-study that are worthy of consideration, but the *use* of pictures of geographic quality is by far the most important. It has already been suggested that pictures should serve as basic source material rather than as supplementary material. A child will get from a picture exactly as much value as the importance and the amount of emphasis placed on the picture. Therefore, the desire to help the child realize the importance of picture-study is just as vital as any amount of training that will enable him to gain information from his text or elsewhere, and should be a definite goal for each geography teacher.

A study of the specific uses of pictures reveals many ways in which they serve as an excellent means of gaining worthwhile information.

1. A group of carefully chosen pictures may be used for orientation or a reconnaisance survey. This is one of the few instances where a fairly large number of pictures may be introduced at one time. Care should be exercised to choose several pictures showing the most important kinds of activities and only a few showing the activities of less importance; this will help the child place his emphasis upon an interpretation of the activities that are characteristic of the region, rather than lose himself in the details of minor activities. The relationships suggested by pictures used in this way should be further strengthened by maps, other pictures, and reading.

2. A motivation lesson based upon an intensive study of one or two pictures showing activities that are characteristic of a region is one of the most interesting ways of introducing a unit. As with pictures that are used for orientation or a reconnaisance survey, the ideas gained from pictures in a motivation lesson should be strengthened by maps, statistics, and reading.

3. Pictures may be used to introduce a new concept, especially if the understanding of the concept would involve a lengthy word-picture. Some concepts require long word-pictures that leave the child with a much less vivid image of the concept than a few minutes work with pictures. This use of pictures will place the concept in the child's mind for permanent use—to be further strengthened by its reappearance in other pictures, maps, or reading.

4. Pictures can be used as a problem-raising and problem-solving device, and no use of pictures is of greater value than this. Intensive picture-study often reveals disconcerting data and helps the child raise worthwhile problems. If the child uses the suggestions in the picture to help solve the problem he raised, he is *reading out* of a picture suggested relationships

of man's activities to his natural environment. If he uses another picture or another source of information to help solve the problem, he is *reading into* the picture suggested relationships of man's activities to his natural environment. This use of pictures readily trains the child, not only to raise good thought questions, but to seek their solution, first in the picture itself and then in other sources of information.

5. When a child has been carefully trained to raise problems and seek their solution he will unconsciously make another use of pictures. He will begin to use them as a check against the information he has gained from maps, graphs and statistics, and reading—and in turn will check pictures with other sources of information. When this habit has been firmly established, he will no longer generalize with insufficient data.

6. Last of all, pictures may be used as a testing device. Tests take on a form of definite teaching when pictures are used as a source of information, and they change from the dreaded formal tests to ones the children enjoy.

Visualizing Music In Light

It is safe to say nothing has been done before like this production by Oscar Fischinger in Berlin, distributed in this country by Universal Film Exchanges. In a brief but exceedingly original film he seeks to give an interpretation in light as an accompaniment to a musical classic. The sound track gives a Brahms Hungarian Dance, while the screen supplies a play of moving light forms, endlessly varied, perfectly synchronized, giving a visible counterpart of every audible effect produced by the orchestra. Tempo, rhythm, crescendo, climax, shading, phrasing—in short, all the elements involved in musical expression.

A single light motif at a time may occupy a small fraction of the screen—groups of lines, bands, points, curly-cues, or geometrical shapes—or a combination of motifs may cover the whole area momentarily. A half-dozen short parallel lines of light may appear at a lower corner of the screen, move upward, bend diagonally, thicken, spread apart, draw together again, curl back on themselves and stream downward. A broad arc of light may enter from the side, move across the screen followed by other bands of parallel curvature but varying in width according to the rising or falling volume of the music. A cluster of points may appear, elongate into lines, take on arrow points, enlarge swiftly, and vanish suddenly at a crashing climax. A full pause is matched by a dark screen.

All is continuous flow and incessant movement—swift, slow, straight, spiral, wavy, tremolo—always in the exact rhythm of the music. It is movement in harmonic accord with sound. It is rhythm made visible and vivid. There is no limit to the range and variety that can be created in this film genre if it proves to be a thing of value to the music world.

PICTUROLS

in the Classrooms of the Nation

Wherever Used . . . This Economical Method Brings Greater Pupil Progress Greater Teaching Success!

Picturol is becoming standard equipment in the classroom of the nation. . . . Educators endorse it. . . . Modern teachers use it. . . . It brings you teaching success. . . . Helps shoulder your daily responsibilities. . . . Makes each lesson presentation varied, live, interesting. . . . Awakens enthusiasm in your pupils . . . holds the attention and insures lasting impressions. . . . You as a teacher should put this simple projector to work for you. . . . It operates from any electric light current or battery. . . . A wide variety of still pictures is available to you, projected serially from non-inflammable film. . . . A helpful teaching syllabus comes with every film to make the presentation easy for you, worth while to your pupils.

For your own success . . . for the progress of your pupils find out about Picturols and what they can mean to you and your teaching ambitions.

S. V. E. SCHOOLFILMS available on rental in either 16mm. or 35mm. width—safety motion picture film low rentals—excellent and dependable service.

SVE SOCIETY FOR VISUAL EDUCATION SVE
INC.

Manufacturers, Producers, and Distributors of Visual Aids

327 S. LaSalle St., Chicago, Ill.

SOCIETY FOR VISUAL EDUCATION, INC.
Dept. E., 327 S. LaSalle St., Chicago.

Gentlemen: Please send me full details of your special offer on Standard S. V. E. Picturol Projector with selected Picturols. It is understood this obligates me in no way.

☐ Check here for Catalog of school film motion picture subjects.

Name .....

Address .....

Position .....

Educational Possibilities of Films in Art Courses

ELIAS KATZ

MY THESIS began with the blind conviction that motion picture films are valuable in the appreciation of art as taught in secondary schools. Since that time no opinion has denied this basic premise, while, more eloquent than expressed words, has been the encouragement I have received from every quarter.

Originally I had planned to prove this value. Immediately the following problems arose:

1. How define "art appreciation"?
2. How measure "art appreciation"?
3. How measure the effect of a film upon an observer?
4. What films can affect appreciation?

First I studied process films, which show the steps in the process of artistically manipulating various materials. These are valuable for a knowledge of a technical process, but are wholly removed from the emotional and aesthetic thrill of actually creative art.

By good fortune I contacted with films which I believed might be of great stimulating value to those who observed them. Knowing little of the history of the films, I arranged a showing in a New York City High School, and invited a number of artists, art teachers, and film makers. In the audience were members of the Fine Arts Faculty of Teachers College, Columbia University. With Professor Charles Martin and Professor Sallie Tannahill I arranged a second showing of the films in Horace Mann Auditorium, Columbia University, which took place on Tuesday evening, January 17, 1933, under the auspices of the Fine Arts Department. This showing was extensively advertised. Our audience was between four and five hundred.

We had three purposes in mind in inviting those present:

1. To stimulate thought and arouse interest over the educational possibilities of films in art courses.
2. To very concretely contrast films which *had* been made for art use with films which *can* be, and *should* be made.
3. To obtain some indication of the effect of one of the films upon the audience.

The first, *Making of Wrought Iron,* was a typical process film.

Process films are the majority of those produced for art use today. The assumption which underlies all such films is that a greater appreciation of art quality may be gained through a knowledge of the process involved. That such an assumption is wholly unjustified and possibly untrue, has never seemed to have occurred to the makers of process films. Indeed, so much *beyond* mere knowledge of the process

"SYNCHROFILM"

Portable 35 mm. Sound-on-Film Projector complete with amplifier and speaker.

For auditorium or classroom use.

Designed especially to meet the needs of schools, churches and other non-theatrical groups.

Perfect projection and true sound reproduction are obtained from this compact, lightweight equipment, complete in two units, easily portable, simple to thread and simple to operate.

All parts aluminum castings and not stampings.

OFFERED AT SURPRISINGLY LOW COST

Write for complete information.

Weber Machine Corporation

59 RUTTER ST. ROCHESTER, N. Y.

NOW! SOUND PICTURES!

GENERAL ELECTRIC EDUCATIONAL FILMS

Technical and Nontechnical
With Synchronized Sound or Silent

The General Electric Company, through its Visual Instruction Section, has produced many educational pictures of both a technical and nontechnical nature. These films are intended for exhibition in the interest of education, public welfare, and commercial development. They deal with the electrical industry, its accomplishments, and its relation to other industries.

General Electric films — 35- and 16-mm. silent and 35-mm. sound — are lent free of charge except for transportation costs. Write to the nearest of the following General Electric offices for a copy of Motion Picture Catalog, GES-4028.

1 River Road, Schenectady, N. Y.
1405 Locust St., Philadelphia, Pa.
230 S. Clark St., Chicago, Ill.
200 S. Main St., Salt Lake City, Utah
1801 N. Lamar St., Dallas, Texas
84 State St., Boston, Mass.
925 Euclid Ave., Cleveland, Ohio
329 Alder St., Portland, Oregon
187 Spring St., N. W., Atlanta, Ga.
Special Distributor—
*Department of Visual Instruction, University of California, Berkeley, Calif.

*A small service charge is made for films ordered from this office.

GENERAL ELECTRIC

is necessary for true appreciation!

In the next two films, *Diagonalsinfonie* by Viking Eggeling, and *Rhythmus* by Hans Richter, we come closer to factors which may influence appreciation. Here the movement of abstract designs becomes a visual experience highly stimulating to the creative imagination! As in listening to music, we are *emotionally* stimulated, and if appreciation is basically an individual emotional response, then we may conclude that the film has influenced appreciation.

The next two films, *Plant Growth* by Electrical Research Products, Inc., and *Surf and Seaweed* by Ralph Steiner, showed beautiful images of nature. The first was a purely scientific observation film, the second an observation film creatively controlled. Such films may be of great value and stimulation for art students.

Diagonalsinfonie concluded the program.

Directly following the performance, we held a spirited discussion, among some specially invited guests. Certain concrete proposals as to the content of films which might be used for educational purposes in art courses were set forth. Questions on the original reason for the creating of the films, on the effect of the films both emotionally, and upon possible aesthetic growth, and other most interesting comments and criticisms were made. The varied and often contradictory opinions showed how evocative of thought, are films of this nature.

BEST OFFER TAKES THIS!
4-reel film of lasting educational value.
GEORGE WASHINGTON—HIS LIFE AND TIMES
(made by Eastman Teaching Films, Inc.)
Regular price $140.00. Film in splendid condition.
MAKE ME AN OFFER
WILLIAM W. NEWCOMB **49 Marlborough Road, Rochester, N. Y.**

For Screen Projection
Write for free samples.
RADIO-MAT SLIDE CO., Inc.
1674 Broadway, New York, N. Y.

A questionnaire was passed out directly following the showing of the last film on the program. In this I attempted to objectively record opinions, preferences, and general emotional reactions. Although it is a crude attempt, its simplicity and ease of scoring may make its further investigation and refinement a worthwhile contribution to the problems of measuring the effect of works of art upon the beholder.

Many tasks are yet to be done. The four problems I stated at the beginning may never be solved, but I hope that by setting them forth plainly, and by showing my own efforts to attack a minute phase, there may be a heightening of interest and thought over the whole question of films and art appreciation.

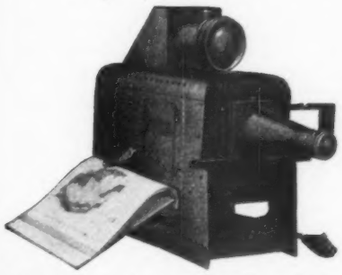
Teachers Satisfied
With SPENCER Projectors
because they meet classroom needs

SPENCER offers a complete line of projectors for opaque material—glass slides—filmslides—microscope slides. The 2 most popular classroom lanterns ever offered by anyone are illustrated. Prices are reasonable.

A Library of *educational filmslides* of 28,148 pictures available to you also—at moderate cost, approximately 5c per picture.

A complete line of Spencer Visual Aids will be on display at the N. E. A. Convention—Booth C-7, February 25 to March 2. Demonstrations gladly given.

If you don't see the display at the N. E. A.—write for K-64F on filmslides and K-77F on projectors.

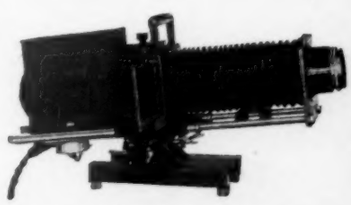


Model VA—the classroom lantern for opaque and glass slides interchangeably.

Spencer Lens Company

Buffalo, N. Y.

NEW YORK CHICAGO SAN FRANCISCO
BOSTON WASHINGTON



Model D—the ideal glass slide lantern for classroom use.

AMONG THE PRODUCERS

Where the commercial firms — whose activities have an important bearing on progress in the visual field — are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.

Photography by Heat

In a totally dark room in the Kodak Research Laboratories, the bust shown in the accompanying photograph was set up in front of the camera, faced by two electric irons. After an hour's exposure, the photograph resulted—with the bust "illuminated" by heat from the irons.

As electric irons do not glow, there, therefore, was no visible illumination. In a previous experiment, when a group picture was taken in the dark in one second, the room was actually flooded with infra-red rays from a battery of sixteen 1000-watt lights covered by a filter that permitted only the invisible infra-red ray to pass. In the case of the present photograph there was no such source of infra-red rays; but, infra-red rays are associated with heat. heat. Therefore, when the heat was turned on, infra-red was radiated and an emulsion produced by the Kodak Research Laboratories to be very sensitive to the infra-red was able to record the rays.

Heated Irons Furnish Illumination for Photograph

The practical usefulness of the new infra-red-sensitive photographic materials at present is principally in the field of astronomy. The annual report (for 1931-32) of the Mount Wilson Observatory remarked that the Kodak Research Laboratories' efforts in producing greater sensitivity to the infra-red portions of the spectrum "have made possible researches previously quite impractical, and have extended spectroscopy into a new and most important region."

Bell & Howell Animation Stand

The Bell & Howell Company has developed an Animation Stand which provides a very complete, efficient, easily used unit for making, on 35 mm. film, animated drawings, maps, mechanigraphs, etc.; producing film slide negatives; photographing titles; also copying documents, books, and records of any kind—document copying being a new field for the motion picture camera with single exposure device.

This stand will be particularly worth while for industrial film laboratories, for it will facilitate their title work and enable them to cut costs while getting excellent results. Moreover, at a comparatively slight cost, it equips them ideally to handle other classes of work which, though in good demand, are not done in many studios and hence offer a new source of profitable business.

Bass Film Service

The Bass Camera 16 mm. film rental library catalog offers a wide variety of news events, sports, comedies, cartoons, entertainment features, travel and educational films at moderate rates. It also includes a few sound subjects for use on 16 mm. disc apparatus. The films are available for rental only in the following states: Illinois, Indiana, Iowa, Kansas, Kentucky, Michigan, Minnesota, Missouri, Nebraska, North Dakota, New York, Ohio, Pennsylvania, South Dakota, West Virginia, and Wisconsin.

Another catalog, the Bass Bargaingram, offers many fine bargains in both new and rebuilt 16 mm. and 35 mm. equipment.

New Victor Products

To meet the growing demand for a 16 mm. projector with a film capacity of up to 1600 feet, Victor Animatograph Corporation, Davenport, Iowa, has designed such a projector, which is said to meet the problem of equalizing and controlling the film tension so as to prevent serious damage to the film.

The regular Victor Model 10FH Projector body and base are employed in this model. The 1600 foot reel arms, with pulleys attached, intermediate take up unit, cut-out base-board and special carrying case may be obtained as attachments and adapted to any Victor 10FH or 10RH now in use, without interfering with its use as a 400 foot equipment.

Another Victor improvement is a new type of spreader lens for still projection with the Model 10 Series of projectors, which is claimed to result in a tremendous increase in illumination. The spreader lens is mounted in a safety shutter which automatically drops into place between lamp and film when the operating lever is moved into "still projection" position. By dissipating heat with the spreader lens and automatically increasing the flow of air through the lamp house, the projector produces an unusually bright still picture without danger of blistering the film.

Can You *See* Music?

SYMPHONY IN SIGHT

A "musical picture" of Brahm's Hungarian Dance—The most unusual subject ever recorded on the screen.

What mental picture do you see when you hear the strains of a musical composition? Does your mind retain any solid translations of an orchestral rendition? Can you *see* music?

These fascinating questions are answered in a 335 foot reel on 35mm. sound on film and also on 16mm. sound on disc of 135 foot.

NON - THEATRICAL DEPARTMENT

UNIVERSAL PICTURES CORPORATION

(Carl Laemmle, Pres.)

730 Fifth Avenue

New York City

Write for further information

Use KEYSTONE

HOMEMADE LANTERN SLIDES

As Your Bird-Study Project This Year

The new Keystone Lantern Slide Ink and Keystone Lantern Slide Pencils make possible the reproduction of birds on Keystone Lantern Slide Plates in most attractive and faithful colors and markings.

The Keystone View Company will furnish outline drawings of all the common birds of your vicinity for reproduction on Keystone Lantern Slide Plates.

Full Particulars Furnished on Request.

Keystone View Company

MEADVILLE, PENNA.

HERE THEY ARE!

A Trade Directory for the Visual Field

FILMS

Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City.

Carlyle Ellis (1, 4)
53 Hamilton Terrace, New York City
Producer of Social Service Films

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Teaching Films, Inc. (1, 4)
Rochester, N. Y.

Edited Pictures System, Inc. (1, 4)
130 W. 46th St., New York City

General Electric Company (3, 6)
Visual Instruction Section,
Schenectady, N. Y.
(See advertisement on page 60)

Herman Ross Enterprises, Inc., (3, 6)
630 Ninth Ave., New York City

Ideal Pictures Corp. (1, 4)
26 E. Eighth St., Chicago, Ill.

Modern Woodmen of America (1, 4)
Rock Island, Ill.

Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.

Ray-Bell Films, Inc. (3, 6)
817 University Ave., St. Paul, Minn.

Society for Visual Education (1, 4)
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 59)

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp. (3)
730 Fifth Ave., New York City
(See advertisement on page 63)

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

Y. M. C. A. Motion Picture Bureau (1, 4)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago, Ill.

MOTION PICTURE MACHINES and SUPPLIES

Ampro Projector Corp. (6)
2839 N. Western Ave., Chicago, Ill.
(See advertisement on inside front cover)

Bass Camera Co. (3, 6)
179 W. Madison St., Chicago, Ill.
(See advertisement on page 57)

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside back cover)

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Edited Pictures System, Inc. (1)
130 W. 46th St., New York City

Ideal Pictures Corp. (1, 4)
26 E. Eighth St., Chicago, Ill.

International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on pages 34-35)

Motion Picture Accessories Co. (3, 6)
43-47 W. 24th St., New York City.

Regina Photo Supply Ltd. (3, 6)
1924 Rose St., Regina, Sask.

Stewart-Warner Corporation (6)
Educational Dept., Chicago, Ill.
(See advertisement on pages 48-49)

United Projector and Film Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Victor Animatograph Corp. (6)
Davenport, Iowa.
(See advertisement on page 36)

Weber Machine Co. (2)
59 Rutter St., Rochester, N. Y.
(See advertisement on page 60)

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

SCREENS

Da-Lite Screen Co.
2721 N. Crawford Ave., Chicago
(See advertisement on page 33)

Motion Picture Accessories Co.
43-47 W. 24th St., New York City.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Conrad Slide and Projection Co.
510 Twenty-second Ave., East
Superior, Wis.

Eastman Educational Slides
Iowa City, Ia.

Edited Pictures System, Inc.
130 W. 46th St., New York City

Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

Keystone View Co.
Meadville, Pa.
(See advertisement on page 63)

Radio-Mat Slide Co., Inc.
1674 Broadway, New York City
(See advertisement on page 61)

Society for Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 59)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 61)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

Keystone View Co.
Meadville, Pa.
(See advertisement on page 63)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.

E. Leitz, Inc.
60 E. 10th St., New York City

Regina Photo Supply Ltd.
1924 Rose St., Regina, Sask.

Society for Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 59)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 61)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

REFERENCE NUMBERS

(1) indicates firm supplies 35 mm. silent.
(2) indicates firm supplies 35 mm. sound.
(3) indicates firm supplies 35 mm. sound and silent.
(4) indicates firm supplies 16 mm. silent.
(5) indicates firm supplies 16 mm. sound.
(6) indicates firm supplies 16 mm. sound and silent.

FOR Best Results AND True Economy

Equip your visual education department with

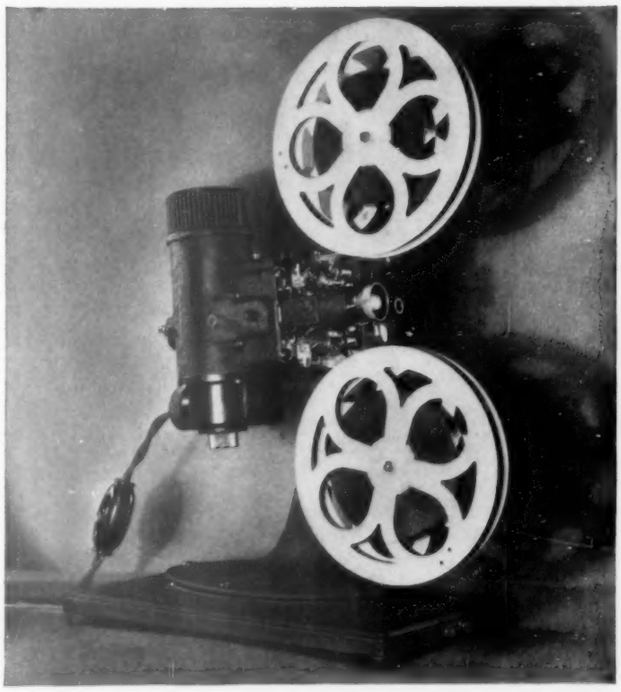
FILMO

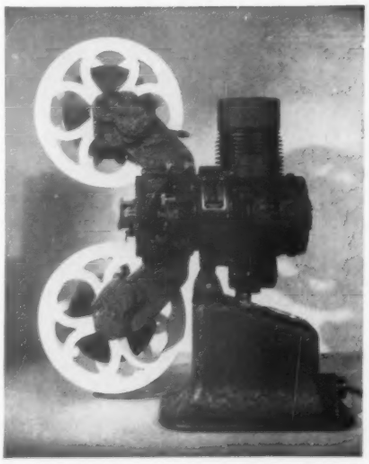
ANY visual education department must depend for a great deal of its effectiveness upon the equipment it uses. That is why Filmo is so widely accepted. For Filmo's superior precision, picture quality, and dependability have been so many times demonstrated in thousands of schools that the name is synonymous with all that is effective, efficient, and economical in the making and showing of teaching films.

And here is an important fact—too important to be overlooked for an instant. Filmo Cameras and Projectors are *not* expensive. The new Filmo M Projector, providing the finest of movies for classroom or small auditorium, may be had for as little as $135. The new Filmo JL Projector answers forever the question of whether 16 mm. film is adequate for use before large auditorium audiences. Filmo Cameras range from $99.50 up—a model for every requirement of the school producing its own films.

Filmo 16 mm. equipment, the only *complete* line, includes everything cinematic for even the most complete visual education department—and each unit is of true Bell & Howell excellence in design and construction. In the Filmo catalog you will find a unit to meet every need, from reels and storage cans to splicers and film editors, and even "talkie" reproducers.

Send the coupon today for full information on Filmo equipment for school work.





● *The Filmo M School Projector, with 300-watt illumination, new square-type base, and ready-erect feature, complete with case, $135. With reverse lever and starting clutch, $150. 400-watt illumination, $14.50 additional.*

For Auditorium Use

● *The new Filmo JL Projector combines every refinement yet developed for 16mm. projection. 100% gear-driven —no belts. Rewinds automatically at the touch of a lever. 100-watt illumination. Will give theater-quality projection of 16-mm. film on theater-size screen in large auditorium, and gives superb class-room service too. A professional machine, using 16mm. film, at a greatly less cost. Price, $298.*

BELL & HOWELL

FILMO

Personal Movie Cameras and Projectors

Made by Bell & Howell, the world's leading manufacturers of finest quality professional and personal movie equipment.

Bell & Howell Co., 1817 Larchmont Ave., Chicago, Ill., New York, Hollywood, London (B & H, Ltd.) Established 1907

Bell & Howell Co., 1817 Larchmont Ave., Chicago, Ill.

Gentlemen: Please send me complete information on ..... Filmo M Projector ..... Filmo Model JL Projector ..... Booklet "Filmo Movies in Visual Education" ..... Filmo Accessory Catalog. Distance from back to screen in our auditorium .....

Name .....

Position ..... School .....

Address .....

City ..... State .....

PROFESSIONAL RESULTS WITH AMATEUR EASE

AS SAFE AS YOUR NEWSPAPER

EASTMAN Safety Film involves no more hazard than common newsprint paper. But you will get this safe film only if you ask for it. Specify it whenever you order motion pictures. Run through all the reels as soon as they reach you. If the words "Eastman... Safety... Kodak" appear at regular intervals throughout the transparent margin, you can be sure that you are just as safe as if you were handling a strip of paper cut from your favorite daily. Eastman Kodak Company (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood).

EASTMAN **SAFETY FILM**